

THE SAN FRANCISCO

BAY GUARDIAN

Clip-out Election Endorsements (p.7)

Landlord vs. Tenant in Berkeley (p.11)

Since 1966: The Largest Circulation Alternative Newspaper in Northern California. November 2 Through November 15, 1974. Vol. 9, No. 2.

35¢

Gay and Proud

Struggling to build an above-ground culture

The Cop Campaign against gay streetlife (p.12)

Lesbian Mothers a photo essay (p.19)

Gay Resource Guide

where to go to dance, dine and drink....
alternatives to the bar scene for men
and women.... counseling and support
groups.... books and bookstores
(pp.23-27)



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Bay Guardian Reader Survey



Dear Guardian Reader:

We're constantly working at the Guardian to develop the concept of an alternative newspaper for the reader and an alternative market for the advertiser.

During the two years since we last asked you to tell us about yourselves, the Guardian has more than doubled in circulation and has become one of the strongest alternative newspapers in the country. We've also opened an East Bay bureau and tremendously expanded our news and consumer coverage. Now, with this short questionnaire, we would like once again to take stock of our readers—who you are, what interests you have, what you like or don't like about the paper.

Your answers will help us develop the Guardian in news coverage, editorial focus, circulation growth and advertising.

There's no need to sign your name. In fact, we'd prefer you didn't. We're interested only in the cumulative responses, the patterns that emerge. But we need lots of responses for the data to mean anything. So please fill out the form right away (it only takes about 15 minutes), fold and fasten it as directed on the back and drop it in the mail. We'll pay the postage. The survey will go directly to the Pacific Research Group, an independent San Francisco research firm which will tabulate and analyze the results.

Thank you. You'll be helping us build a bigger and more responsive Guardian.

Sincerely,

Bruce B. Brugmann

Bruce B. Brugmann
Editor and Publisher

INSTRUCTIONS: Please check the letter which most typifies your response. Also, please fill in the blanks where appropriate. On several questions there may be more than one answer appropriate; please check all that apply. Thank you.

- How did you get this copy of the Guardian?
☐ a. newsrack
☐ b. bookstore or newsstand
☐ c. sidewalk vendor
☐ d. from a friend
☐ e. subscription
☐ f. other _____
- What is the main reason you buy the Guardian?
☐ a. calendar/events listings
☐ b. political/investigative stories
☐ c. special front cover sections (e.g. Wine Issue, Book Issue)
☐ d. curiosity—never saw it before
☐ e. reviews
☐ f. other _____

- How thoroughly do you read an average issue of the Guardian? (If this is your first issue: How thoroughly have you read it?)
☐ a. cover to cover
☐ b. read about 75%
☐ c. read about half
☐ d. less than half
☐ e. only one or two items

- After reading an issue, do you keep the paper in the house?
☐ a. yes, save for more than two weeks for future reference
☐ b. yes, go back and reread articles over next two weeks
☐ c. no, discard
☐ d. no, pass along to a friend

- Do you read the advertisements (other than classifieds) as well as the articles in an issue?
☐ a. yes, look for specific ads or products regularly
☐ b. yes, read regularly for general interest
☐ c. yes, read occasionally for general interest
☐ d. hardly ever read ads
☐ e. no

- How many people besides yourself read your copy?
☐ a. 0
☐ b. 1
☐ c. 2
☐ d. 3
☐ e. 4
☐ f. 5 or more

- When you read the Guardian are you influenced by the ads more than: (check as many as apply)
☐ a. daily newspaper ads
☐ b. TV ads
☐ c. radio ads
☐ d. advertisements received in the mail
☐ e. none of these

- Have you ever responded to a Guardian ad?
☐ a. yes, nearly every issue
☐ b. yes, regularly
☐ c. yes, once or twice
☐ d. no

Please rank each of the following regular Guardian features

	Extremely Inter- esting	Gener- ally Inter- esting	Too Inter- esting	Do Not Read
9. Flea Market				
10. Editorials				
11. Irene Oppenheim (theatre/dance)				
12. Investigative stories				
13. Special sections (e.g. Books, Hot Springs, Wine Guide)				
14. East Bay On Guard items				
15. San Francisco On Guard items				
16. Movie reviews				
17. Classified ads				
18. Letters to the Editor				

- What is your sex?
☐ a. Female
☐ b. Male
- Are you influenced by the Guardian election endorsements?
☐ a. Yes, follow them nearly 100%
☐ b. Yes, use them to help make up my mind, though differ slightly
☐ c. Yes, influenced somewhat
☐ d. No, rely on other sources
☐ e. No, pretty much make up my own mind
- How often do you or members of your household travel overnight (other than for business)?
☐ a. once a month or more
☐ b. once every three months
☐ c. once every six months
☐ d. once a year
☐ e. less than once a year

- How many camping trips do you take each year?
☐ a. 12 or more
☐ b. 8-11
☐ c. 4-7
☐ d. less than 4
☐ e. none

- How often do you go skiing each year?
☐ a. 12 times or more
☐ b. 8-11
☐ c. 4-7
☐ d. less than 4
☐ e. none

- How often do you play tennis?
☐ a. daily
☐ b. 3-5 times a week
☐ c. weekly
☐ d. 1-2 times a month
☐ e. never

- How many books did you read last month?
☐ a. 0
☐ b. 1-5
☐ c. 6-10
☐ d. more than 10

- About how many books did you purchase in the last six months?
☐ a. none
☐ b. 1-5
☐ c. 6-10
☐ d. more than 10
- About how many records or recorded tapes did you purchase in the last six months?
☐ a. none
☐ b. 1-5
☐ c. 6-10
☐ d. more than 10

- What type of record do you usually purchase?
☐ a. classical music
☐ b. jazz
☐ c. rock or folk music
☐ d. popular or light classical
☐ e. other

Please rate how much coverage you would like to see in the Guardian:

	More than at present	About same	Less
29. San Francisco politics			
30. Music			
31. Gay community			
32. Media criticism			
33. Painting, sculpture, etc.			
34. Women's news			
35. East Bay politics			
36. Please check which area you live in: <input type="checkbox"/> a. San Francisco <input type="checkbox"/> b. Marin and north <input type="checkbox"/> c. Berkeley <input type="checkbox"/> d. Oakland <input type="checkbox"/> e. other East Bay <input type="checkbox"/> f. San Mateo or Santa Clara county <input type="checkbox"/> g. California outside Bay Area <input type="checkbox"/> h. outside California			
37. Do you own or rent the place you live in? <input type="checkbox"/> a. own <input type="checkbox"/> b. rent			

Continued on next page

Reader Survey

Continued from previous page

38. If you own your own place, what is its approximate value?
- ___a. less than \$10,000
 - ___b. \$10,000-15,000
 - ___c. \$15,000-20,000
 - ___d. \$20,000-25,000
 - ___e. \$25,000-30,000
 - ___f. \$30,000-40,000
 - ___g. \$40,000-50,000
 - ___h. more than \$50,000

39. If you rent, what is the monthly rental?
- ___a. less than \$100
 - ___b. \$100-149
 - ___c. \$150-199
 - ___d. \$200-249
 - ___e. \$250-299
 - ___f. \$300-349
 - ___g. \$350-399
 - ___h. \$400 or more

40. How many times in the last six months have you gone out to a movie?
- ___a. 0
 - ___b. 1-5
 - ___c. 6-10
 - ___d. 11-15
 - ___e. 16 or more

41. How many times in the last six months have you gone out to live entertainment (clubs, theatres, concerts)?
- ___a. 0
 - ___b. 1-5
 - ___c. 6-10
 - ___d. 11-15
 - ___e. 16 or more

42. What television station do you watch most?
- ___a. (name of station)
 - ___b. own but rarely watch TV
 - ___c. do not own TV
43. What radio station do you listen to most?
- ___a. (name of station)
 - ___b. own but rarely listen to radio
 - ___c. do not own radio

44. How often do you read the daily (Mon.-Sat.) Chronicle or Examiner?
- ___a. almost every day
 - ___b. several times a week
 - ___c. about once a week
 - ___d. only occasionally
 - ___e. almost never

45. How often do you read the Sunday Chronicle/Examiner?
- ___a. almost every week
 - ___b. several times a month
 - ___c. about once a month
 - ___d. only occasionally
 - ___e. almost never

46. When you read the Sunday Chronicle/Examiner, how thoroughly do you read it?
- ___a. Read most of it—news sections as well as entertainment.
 - ___b. Read mostly news section—ignore or only glance at entertainment.
 - ___c. Read mostly entertainment sections, ignore or only glance at news.

47. Do you own any of the following?
- ___a. Master-Charge card
 - ___b. BankAmericard
 - ___c. other bank credit card
 - ___d. American Express card
 - ___e. Diners Club card
 - ___f. none of the above

48. Approximately how often do you or members of your household drink table wine at home?
- ___a. never
 - ___b. special occasions
 - ___c. once a month
 - ___d. once a week
 - ___e. 2-4 times a week
 - ___f. daily

49. Approximately how often do you or members of your household drink liquor at home?
- ___a. never
 - ___b. special occasions
 - ___c. once a month
 - ___d. once a week
 - ___e. 2-4 times a week
 - ___f. daily

50. Approximately how often do you or members of your household drink beer at home?
- ___a. never
 - ___b. special occasions
 - ___c. once a month
 - ___d. once a week
 - ___e. 2-4 times a week
 - ___f. daily

Please check which of the following belongs to you or anyone in your household:

	Yes	No
51. Stereo phonograph	___	___
52. Quadraphonic system	___	___
53. Camper or trailer	___	___
54. Boat	___	___
55. Cabin	___	___
56. Single car	___	___
57. Two or more cars	___	___
58. Bicycle	___	___

59. Which of the following do you contemplate buying in the next two years?
- ___a. home
 - ___b. car
 - ___c. stereo
 - ___d. color TV
 - ___e. camper or trailer
 - ___f. boat
 - ___g. cabin
 - ___h. kitchen appliances
 - ___i. bicycle
 - ___j. motorcycle
 - ___k. camping equipment
 - ___l. quadraphonic system

60. How often do you dine out?
- ___a. twice a week or more
 - ___b. once a week
 - ___c. about once a month
 - ___d. very seldom
 - ___e. never

61. When you go out for a film, live entertainment, etc., how heavily do you rely on each of the following to decide where to go? (Please rank in order of importance: "1" for most important; "2" for second; down to "7" for least important.)
- ___a. Radio ads or comments
 - ___b. Daily Chronicle or Examiner
 - ___c. Bay Guardian entertainment listings
 - ___d. Sunday Chronicle/Examiner (pink section)
 - ___e. City Magazine listings
 - ___f. Word of mouth
 - ___g. Other

62. How many children under 19 do you have?
- ___a. 0
 - ___b. 1
 - ___c. 2
 - ___d. 3
 - ___e. 4 or more

PLEASE DESCRIBE THE AGES OF THE ADULTS IN YOUR HOUSEHOLD:

18-24 25-34 35-44 45-54 55-64 65 & older

63. Yourself
64. Person 1
65. Person 2
66. Person 3
67. Person 4

68. What is the highest level of school you have completed?
- ___a. Grades 1-8
 - ___b. 9-12
 - ___c. 13-14 (college)
 - ___d. 15-16 (college)
 - ___e. Post-Graduate

69. What is your occupation?
- ___a. professional
 - ___b. clerical, sales
 - ___c. manager, proprietor
 - ___d. craftsman
 - ___e. student
 - ___f. technician
 - ___g. homemaker
 - ___h. not employed
 - ___i. other

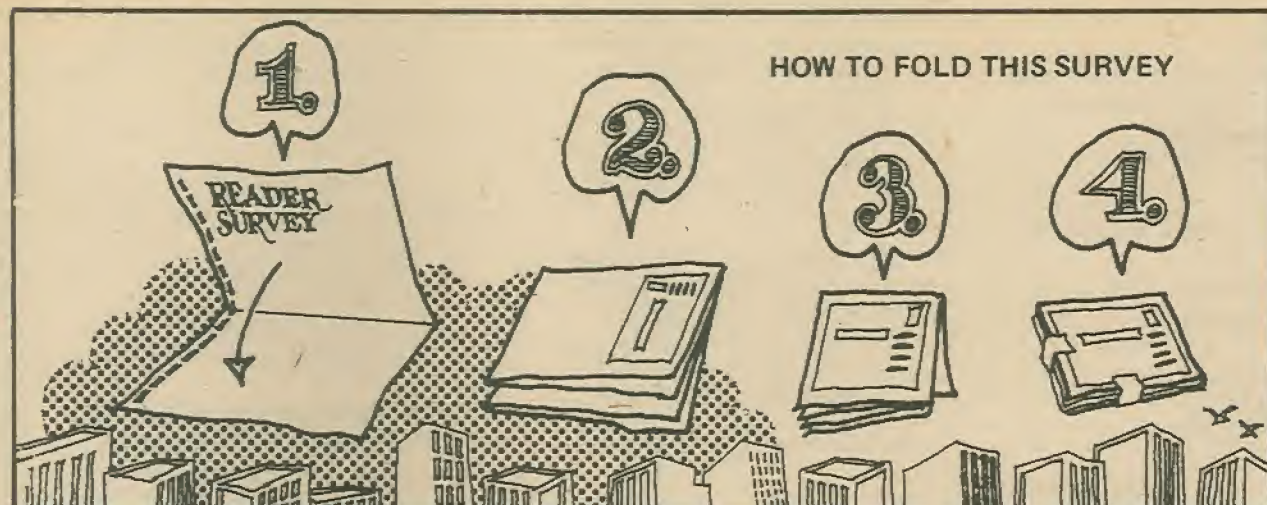
70. If you are not a student, what was your total household income last year?
- ___a. \$0-2,999
 - ___b. \$3,000-4,999
 - ___c. \$5,000-7,999
 - ___d. \$8,000-9,999
 - ___e. \$10,000-14,999
 - ___f. \$15,000-24,999
 - ___g. \$25,000 and over

71. Within the past year, has any member of your household done any of these:
- ___a. written a letter to a newspaper
 - ___b. written to a political representative
 - ___c. campaigned for or contributed to a political representative or cause
 - ___d. participated in a protest demonstration

72. If you could have one area of the Guardian's coverage expanded or started, what would it be?

73. If you could have one area of the Guardian's coverage minimized or deleted, what would it be?

74. OTHER COMMENTS: (use additional sheet if you wish):



1. Tear out the page along the heavy dotted line and fold it horizontally in the middle (so p.3 is on the inside).
2. Fold the resulting half-page in half vertically, so that the mailing label (below) occupies half the exposed space.

3. Fold once more, so that the mailing label fills the entire space.
4. Staple or tape closed and drop in mailbox.

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THE SAN FRANCISCO BAY GUARDIAN

"It is a newspaper's duty to
print the news and raise hell."
(Wilbur F. Storey: Statement of the
aims of the Chicago Times, 1861)

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SF ADVERTISING: UN 1-8033

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EAST BAY ADVERTISING:
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CITY EDITOR:
Joe Belden

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CHANGE OF ADDRESS: Four
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mail label or old address and your
new mailing address.

THE ISSUE: Vol. 9 No. 2
November 2 through
November 15, 1974

ON GUARD!

Cops stonewall it on Castro St.

Two cops accused of brutalizing gays
during the Labor Day sweep of Castro
Street won't be at a Nov. 13 community
relations meeting. "I won't take those guys
there to be crucified," Capt. Ed Laherty
told the Guardian.

"Those guys" are officers Ken Ingram
(Badge 2049) and Douglas Gibbs (Badge
193). At a police-community relations
meeting Oct. 9, angry Eureka Valley resi-
dents accused the officers of kicking and
shoving gays and making random arrests
during the 2 am sweep. They also accused
Gibbs of wearing a false badge number.
Capt. Laherty told the meeting that several
of the seven officers involved in the Labor
Day arrests would be present at the group's
November meeting.

But not Ingram and Gibbs. "We're not
going to be dictated to about who we
bring," Laherty asserted. The meeting will
take place at the Eureka Valley Recreation
Hall, 18th/Collingwood, Nov. 13, 8 pm.
—Jerry Roberts

SF prop flap

Backers of the police/fire department
retirement propositions on the Nov. 5 bal-
lot charge that the Chamber of Commerce
and Downtown Association put pressure on
the Chronicle to "do a number" on Props.
H and M. A case in point, according to
Gerry Crowley of the SF Police Officers'
Association: Jackson Rannells's inflamma-
tory story in the Oct. 16 Chron charging
that Prop. H would "juice up pensions" for
retired firefighters and police officers and
"rocket up the pension base."

Citing unnamed "qualified observers,"
Rannells calls the current retirement plan
"head and shoulders" above the plan for
other city employees. Rannells told the
Guardian that he believes fire and police
unions used "clout" to get SF Controller
Nathan Cooper to reduce the projected
cost of the new retirement plan. Crowley
says that Cooper reduced his cost estimate
only after the union's own actuary came
up with more accurate lower figures.

Both the Chamber of Commerce and
Downtown Association deny pressuring
the Chron to blast Props H and M. Ran-
nells says he got the story on his own. But
the point is that the Chron, the Chamber
and the Downtown Association are differ-
ent heads of the same beast.

A joint police/fire department rebuttal
to the Rannells story sums it up this way:
"Strange that the Chamber and the Chron-
icle are so frugal where Civil Service em-
ployees are concerned yet consistently en-
dorse such white elephants as BART, air-
port expansion and Yerba Buena and by
their silence approve of the so-called civic
minded non-profit funding of underground
garages and Candlestick Park."
—Ken McEldowney

Keeping the lid on GeoTek

Thumbs up to the Wall Street Journal's
Herb Lawson, the only SF daily reporter
who pressured Judge W.T. Swiebert to re-
lease 92 crates of SEC evidence, much of
it bearing on Evelle Younger's involvement
with the GeoTek stock scandal.

Among the revelations: that Younger
provided GeoTek with the names of 32,
not 24, prospective stockholders, among
them H.R. Haldeman; that Younger
failed to investigate stockholder com-
plaints about the GeoTek fraud; that there
are many more sordid stories in the SEC
files, and that there isn't time before the
election to uncover them all.

Weak coverage of GeoTek has been the
media shame of the campaign. The LA
Times's usual top-notch coverage has been
notably absent. Times publisher Otis
Chandler, a close friend of Evelle Younger,
is heavily involved in the GeoTek scandal

himself. Times reporters have stayed off
the GeoTek story, and Chandler has brow-
beaten the two newspapers that have in-
vestigated it. "Mr. Chandler and his
lawyers have made it known to us that
he doesn't like the way we're covering the
story," says the Journal's Herb Lawson.

Chandler and his lawyers have also spok-
en on the phone with C.K. McClatchy,
publisher of the Sacramento Bee, whose
reporter Denny Walsh revived the GeoTek
story Oct. 7.

McClatchy says Chandler called him af-
ter the story ran to express his dissatisfac-
tion, claiming the story was not entirely
accurate. "He had some negative comments
to make about Denny," McClatchy recalls.

The sticky thing is, Chandler and Mc-
Clatchy were friends at Stanford. "I have
no desire to do anything to embarrass or
upset Otis," McClatchy told the Guardian.

Chandler received thousands of dollars
in free promotional GeoTek stock while
introducing potential investors to GeoTek.
According to affidavits in the hands of the
SEC, uncovered by the NY Times's Henry
Weinstein, Chandler lied to his own brother-
in-law about his financial relationship with
GeoTek.

Big questions still remain: Why were
Chandler and Younger not indicted for
their roles in GeoTek? Was the SEC in-
vestigation quashed in Washington? Did
Evelle Younger's acquaintanceship with
such old Nixon buddies as C. Arnholt
Smith, Jack Drown, H.R. Haldeman and
Herb Klein have anything to do with his
escape from thorough investigation? —K.B.

Subsidizing the tethered press

San Francisco spends at least \$22,750 pro-
viding free parking, phones, Xerox and of-
fice space for Examiner and Chronicle re-
porters in City Hall and the Hall of Justice,
according to an Oct. 28 report from Chief
Administrative Officer Tom Mellon.

Mellon's report comes perilously close
to suggesting that the Ex/Chron pony up
the bucks for their privileges. It's one more
act in the never-ending drama over terri-
torial control of the City Hall press box.

It all started in early September when
Examiner City Hall reporter Russ Cone
asked Board President Feinstein to boot
out of the press box all "untrained, unteth-
ered, and often virulently biased... self
proclaimed newsgatherers." In other words,
the Bay Guardian, KPOO, KPFA, the
SF News Letter and others who fail to
qualify as "financially responsible corpora-

tions." Guardian publisher Bruce Brug-
mann answered with a sharp attack on Ex/
Chron's exclusive, expensive City Hall privi-
leges.

The CAO's investigation, prompted by
the Guardian, calculates that the City pays
at least \$15,366 for two press rooms in
City Hall and two in the Hall of Justice,
\$1,242 for phones and \$6,150 for parking
permits. Total cost to SF taxpayers to sub-
sidize the tethered press: \$22,758.

Mellon says his report should help the
supervisors determine "whether or not the
current press room space allocations and
attendant costs are appropriate." He adds
(ominously for Ex/Chron): "It should be
kept in mind that the City will spend \$1.3
million for office space rent this fiscal year."

—Jay Church

Put your money on a winner!

For four straight years the Guardian was banned
from the SF Press Club's newspaper awards con-
test because of its investigative reporting into
PG&E and other Chamber of Commerce heavies.

This year, the ban was removed by an 11-4
vote and Katy Butler, a Guardian investigative re-
porter, won second place in the only category
open to non-dailies for her investigation into the
SF vice squad (Guardian, April 13, 1974).

Butler, 26, was born in South Africa, went to
boarding schools in the East, graduated from
Sarah Lawrence, interviewed psychics for the
Aspen (Colo.) Times, worked as a rip 'n' read
newscaster at KSFV, volunteered for the 1973
Guardian summer project and has been churning
up the countryside for us ever since.

She's become a tough, no-nonsense reporter
who uses the telephone like a blunt instrument to
nail down her stories. She's investigated the
drinking cops, the shenanigans at the port, the
racism in the fire department, the Performing
Arts Center and Mayor Alioto.

Her investigative stories on Atty. Gen. Evelle
Younger and the GeoTek stock fraud were pub-
lished in the Guardian in June and July, months
before they hit the dailies throughout the state.
She is now doing a story for [MORE] magazine,

the national journalism review, on the California
press's noncoverage of the whole GeoTek scandal.

She pulled together this week's stories on
gay life in San Francisco. She's reported on the
prosecution of midwives in Santa Cruz, Dianne
Feinstein's next mayoral campaign and other
women's issues. Her next women's story: the
hazards of IUDs.

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PHOTO BY NICK GROSSE

"Awright Evelle, don't give me the runaround."
Butler on the case.

Prop. L's message for labor

By Bob Levering

Suddenly, the elected representatives of San Francisco, generally viewed as the country's most pro-labor city, have said that there is a better way. They're saying salary setting should be done by formula....At the risk of sounding grandiose, it should be suggested that the nation is watching.

—SF Business editorial, October, 1974

The SF Chamber of Commerce's house magazine is not alone in predicting the effect of Proposition L's passage might have on anti-union efforts elsewhere. Barney Speckman, an official of the SF Central Labor Council, AFL-CIO, echoed the same theme in an interview with the Guardian: "If L passes, the right-to-work people in lots of spots in the country are going to take this as a banner that they can do the same."

San Francisco has a long-standing reputation as a "pro-labor city." The late Jack Shelley was head of the SF Central Labor Council during the turbulent 1930's before going on to become mayor. Under his successor, Joe Alioto, labor representation on City boards and commissions reached an all-time high—from ILWU president Harry Bridges on the Port Commission to Plumbers' Union president Joe Mazzola on the Airport Commission.

But unions have never been more than icing on the City Hall cake. Labor representatives on City commissions are always outnumbered by the downtown business interests. The labor commissioners consistently back big business's pet projects like the Yerba Buena Center. Still, labor has been an important part of the SF political establishment for many years. That Proposition L is even on the ballot is an indication that "the times they are a-changin'."

The charter amendment would set employee salaries according to a rigid formula. Its primary effect would be to freeze the wages of thousands of clerical workers, mostly women. It would repeal a recently-passed ordinance guaranteeing collective bargaining rights to City workers. And it would effectively eliminate the right to strike.

Voting to place Proposition L on the November ballot were several supervisors who had received endorsements from the same unions which will be most adversely affected. SEIU's Joint Council of Public Employees, which represents most of the city's "miscellaneous" workers, endorsed not only Feinstein, who introduced the measure, but also von Beroldingen and Tamaras during the 1973 election.

Ray Moore, an official of TWU Local 250A, Muni drivers, complained to the Guardian: "We have supported all the members of the current board to some degree. Now they have turned against us."

Why, when the chips were down, did a majority of the supervisors feel they could back the anti-union Feinstein amendment? Let's return to the house organ of the group which originally drafted the measure, the SF Chamber of Commerce:

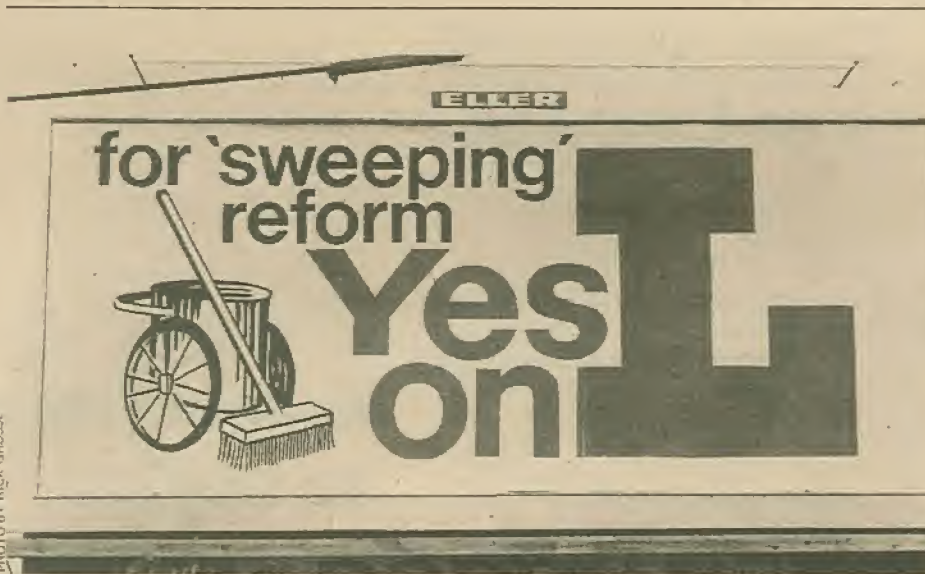
"San Francisco has always been a labor town.... But the mood has changed. Indeed, the whole matter of union influence in politics must be questioned in the light of what can only be described as a labor disaster statewide in June. Virtually all the pet candidates of labor were beaten soundly, and Proposition 9, which labor campaigned against, won by a landslide."

The results on Proposition 9, the election reform law, were particularly significant. A study of the contributions of the opposition to Proposition 9 shows that the bulk of the money spent on opposing it came from organized labor, even though the measure was supposed to be aimed at corporate givers.

Again quoting from a SF Business editorial: "Despite the campaign rhetoric, such changes will have limited effects on anyone....The real problems Proposition 9 presents...are lodged in intricate reporting requirements for lobbyists and political committees rather than in limitations placed upon political spending." With big business mostly on the sidelines, Proposition 9's overwhelming victory illustrated labor's political impotence.

What's more, among labor's "pet candidates" was Mayor Alioto, who received a thumping at the hands of Jerry Brown, who had not won the state AFL-CIO's endorsement. Even Alioto was miffed at the state AFL-CIO during the campaign because he had not been given their exclusive endorsement. He accused them of "inept leadership."

The remarks of this prominent "friend of labor" point to an unstated but open secret about labor endorsements nowadays: union leaders are not ward healers of the Tammany Hall stripe. Far from it. Most unions these days have a difficult enough time raising a quorum for regular business meetings. And though



Billboards supporting Proposition L talk about a "sweeping reform." A Chronicle editorial favoring Prop. L cites the embarrassment "those \$17,000-a-year street-sweepers" have caused San Franciscans. But L's proponents do not bother to tell us that streetsweepers constitute about 1% of the City workforce, or that the City plans to mechanize most of them out of a job anyway. By referring to a handful of street-sweepers, plumbers and other craft workers, the Chron, the SF Chamber of Commerce and Dianne Feinstein can obscure the real target of Prop. L: the thousands of clerical and hospital workers—mostly women—who will be frozen at the bottom of the wage scale if the measure passes.

there are exceptions, the gulf between the union leadership and the rank and file is often tremendous. So the effect on the rank and file of endorsements by union officials is minimal at best.

More bluntly: union leaders can't deliver the votes. Since the amount of money unions contribute is invariably far outweighed by what big business chips in, "friend-of-labor" politicians can usually turn their backs on their union supporters when push comes to shove. And when close association with unions may hurt rather than help a politician's image, there is little if any reason for a politician to court labor's leaders.

After the City workers' strike last March, SF's supervisors did not want to appear to be pro-labor. Credit for the unpopularity of the strike among the public must be given to the mass media, which consistently distorted the issues of the strike, including peripheral questions such as the sewage being dumped into the Bay (see Guardian, March 14, 1974).

The chamber and their supporters on the Board of

Supervisors have seized on this apparent slipping of labor's political strength to introduce Proposition L. It is a brazen attempt to set back attempts to organize workers in SF particularly among the City's burgeoning white collar and clerical work force.

Many labor leaders deserve blame for their unsuccessful policy of supporting so-called "friends of labor" who desert them when the chips are down. But that is minor compared to the real damage Proposition L would do to the City if passed. The Citizens United Against Proposition L published a summary of the possible effects:

"Proposition L would set the stage for the worst employee relations ever experienced in San Francisco. It would destroy employee morale, drive away the most competent and experienced people, result in declining services and public protection, and possibly create intolerable turmoil and chaos."

—Research assistance provided by Ron Villaneuva

Election endorsements • a comparison

	Prop 5	Prop 15	Prop 17	Prop B	Prop J	Prop L	Prop M	GOV	CONT
GUARDIAN	N	Y	Y	Y	Y	N	Y	Brown	Bagley
EXAMINER	N	N	N	N	Y	Y	N	—	—
CHRONICLE	—	—	N	—	—	Y	—	—	—
PROGRESS	N	N	N	Y	Y	N	—	Flournoy	Bagley
OAKLAND TRIB.	—	—	—	—	—	—	—	—	—
SAN RAFAEL IND.JOUR.	N	N	N	—	—	—	—	Flournoy	Bagley
REDWOOD CITY TRIBUNE	Y	Y	N	—	—	—	—	Flournoy	Bagley
SAN JOSE MERC/NEWS	Y	—	N	—	—	—	—	Flournoy	Bagley
PALO ALTO TIMES	Y	Y	—	—	—	—	—	Flournoy	Bagley
KPIX	N	Y	Y	—	—	Y	—	—	—
KCBS-AM	N	N	N	—	—	Y	—	—	—
KGO-TV	—	Y	N	—	—	—	—	—	—
KGO-RADIO	N	Y	Y	—	Y	Y	Y	—	—
KRON-TV	—	—	Y	—	N	Y	—	—	—
JOHN BURTON (D)	—	Y	Y	Y	Y	N	Y	Brown	Cory
TOM CAYLOR (R)	Y	Y	Y	—	—	—	—	—	—
GARY GILLMOR (D)	Y	Y	Y	—	—	—	—	Brown	Cory
PETE McCLOSKEY (R)	—	Y	Y	—	—	—	—	Flournoy	Bagley
MICHAEL WORNUM (D)	Y	Y	Y	—	—	—	—	Brown	Cory
A. ALAN HILL (R)	Y	Y	Y	—	—	—	—	Flournoy	Bagley
KEN MEADE (D)	—	Y	Y	—	—	—	—	Brown	NP
ART FLEGAL (R)	Y	—	Y	—	—	—	—	NP	NP
REPUBLICAN COUNTY	—	—	—	—	—	—	—	—	—
CENTRAL COMM. OF SF	N	—	—	Y	Y	N	—	Flournoy	Bagley
CALIF. AFL-CIO	Y	Y	N	—	—	—	—	Brown	Cory
DOWNTOWN ASSOC.	N	N	N	Y	N	Y	N	—	—
SF CHAMBER OF COMMERCE	N	N	N	N	Y	Y	N	—	—
FRIENDS COMM. ON	—	—	—	—	—	—	—	—	—
LEGISLATION	N	Y	Y	—	—	—	—	—	—
SF DEMOCRATIC	—	—	—	—	—	—	—	—	—
WOMEN'S FORUM	N	Y	Y	—	Y	N	—	—	—
SF COPE	—	—	—	N	Y	N	Y	Brown	Cory
SF TOMORROW	N	—	Y	Y	Y	—	—	—	—
CITIZENS FOR REP.	—	—	—	—	—	—	—	—	—
GOVERNMENT	N	—	Y	Y	Y	N	—	—	—

Guardian endorsement guide

(clip and take to the polls)



Political observers at Castro and Market, SF.

STATEWIDE

GOVERNOR: Edmund G. Brown, Jr. (Dem.)

LIEUTENANT GOVERNOR: Mervyn Dymally (Dem.)

ATTORNEY GENERAL: William Norris (Dem.)

TREASURER: Jesse M. Unruh (Dem.)

CONTROLLER: William T. Bagley (Rep.)

SECRETARY OF STATE: March Fong (Dem.)

STATE BOARD OF EQUALIZATION, DISTRICT 1 (SF, SAN MATEO): Pat Propst (P & F)

STATE BOARD OF EQUALIZATION, DISTRICT 3 (MARIN, ALAMEDA, CONTRA COSTA): William M. Bennett (Dem.)

U.S. SENATE: Alan Cranston (Dem.)

STATE PROPOSITIONS

- | | |
|--|-----|
| 1. School Building Bonds | YES |
| 2. City and County Charter Amendments | YES |
| 3. Post-secondary Education Commission | YES |
| 4. University of California Regents | YES |
| 5. Residence of Local Government Employees | NO |
| 6. Property Tax Exemptions | YES |
| 7. Declaration of Rights | YES |
| 8. Taxation and State Funds | YES |
| 9. Recall of Public Officers | YES |
| 10. Right to Vote | YES |
| 11. Gender Change in the Constitution | YES |
| 12. Public Utilities Commission | YES |
| 13. San Diego County Judicial Districts | YES |
| 14. State College System | YES |
| 15. Low Rent Housing | YES |
| 16. Student Tuition | YES |
| 17. Wild and Scenic Rivers Initiative | YES |

Politics, parties, and the press

Our arguments and insights on candidates and propositions appeared in the last Guardian. We'll be available until 7 pm on Election Day, Tuesday Nov. 5, for comments or questions on our endorsements: UN 1-9600. Last minute election notes:

1. Somebody has duplicated the Guardian's endorsement of Flournoy for governor in the Republican primary, coupled it with our critical remarks about Brown for governor in the Democratic primary and sent out leaflets implying the Guardian was endorsing Flournoy in the general election. We did endorse Flournoy over Reinecke. However, we have strongly endorsed Brown over Flournoy in the general on three major grounds: that Brown would make a far better governor based on his record as secretary of state, that Flournoy used his position as chairman of the Lands Commission on behalf of Leslie Salt, Irvine Ranch and big oil interests, and that Brown would restore the Earl Warren/Goodwin Knight/Edmund Brown the First tradition of progressive legislation in Sacramento.

2. The great media shame of this election has been the press coverage of Atty. Gen. Evelle Younger's involvement in the GeoTek stock swindle, proving once again that when the LA Times doesn't cover a story of statewide importance, there's nobody else to do it. (See On Guard, p. 5.) This time around, the shame was the LA Times's: it messed up the story from start to finish because its publisher, wealthy Otis Chandler, was a close friend and sponsor of Younger's and was personally and financially involved in Geotek with Younger. Not only did Chandler subvert his paper on this story, but he tried to browbeat the two papers (the Sacramento Bee and the Wall Street Journal) who were doing the story in the final days of the campaign. How does the Times do stories on Watergate and political corruption without gulping?

3. Important in Berkeley: vote for public power (W) to municipalize PG&E and get the lower electric rates and lucrative benefits enjoyed by 2,000 public-power cities in the U.S. Beating PG&E in Berkeley will

put pressure on SF to buy PG&E and end the 60-year-old PG&E/Raker Act Scandal, help move the public power fight to other Bay Area cities, put pressure to get cheap public power to BART, UC and other campuses, etc. PG&E's blizzard of rate increases has taken much of the fire out of its public-power-will-ruin-and-bankrupt-us-all argument in Berkeley.

4. The No-on-17 forces (who want to dam the Stanislaus) ran a full-page ad throughout the state on Oct. 28, saying that "leading newspapers across California" urge no on 17. It's disturbing in 1974 to see the big dailies like the SF Chronicle, LA Times, San Diego Union and Sacramento Bee support another big dam. What interested us, however, was the ad's statement that the papers "have looked at both sides of this vital issue, interviewed proponents and opponents, done their own investigations." We checked and found that the Times, Union and Bee papers all interviewed pro-17 people, but the Chronicle did not. David Oke of the Friends of the River group said it contacted the Chronicle and asked to come in, but the Chronicle refused even to talk with them. "Nope, we've already decided," editorial page editor Templeton Peck told Oke. The Friends responded to the Chron's editorial with a letter to the editor. The Chron printed a part of it but cut out the fact that it had refused to talk to the Friends of the River people.

5. The big election night parties will be in Los Angeles (where the state candidates will be), in Marin (where John Burton will be) and in the East Bay (with Dellums and Meade). Our bet for the best free party: East Bay Democrats, Veterans Hall, 1931 Center, Berkeley.

Other election night parties: Flournoy, 455 Montgomery, SF; Brown, 363 13th St., Oakland; SF Democrats, San Franciscan Hotel, 8th/Market, SF; Marin Democrats, Italian Athletic Club, 2 Ward Ave., Larkspur; Egeland, 202 W. Alma, San Jose; Mineta, Hyatt House, 1740 N. First St., San Jose. □

SAN FRANCISCO—STATE AND FEDERAL

US Congress, 5th District: JOHN BURTON (Dem.)

US Congress, 6th District: PHIL BURTON (Dem.)

Assembly, 16th District: KAYREN HUDIBURGH (P & F)

Assembly, 17th District: WILLIE BROWN, JR. (Dem.)

Assembly, 18th District: LEO McCARTHY (Dem.)

State Senate, 6th District: GEORGE MOSCONE (Dem.)

SAN FRANCISCO—CITY OFFICES

S.F. Local Judge of Superior Court, Office No. 3: EDWARD L. CRAGEN

Member, Board of Education (Vote for three): JOHN KIDDER, JEANNE TATE, ZURETTI GOOSBY

Member, Governing Board, Community College District (Vote for three): GARY JACKSON, ROBERT BURTON, JOHN RIORDAN

SAN FRANCISCO PROPOSITIONS

A. Fire Department Bond Issue: YES

B. Zoning Appeals: YES

C. Voters' Pamphlet: YES

D. Supplemental Appropriations: YES

E. Board of Supervisors Clerk: YES

F. Appointment of County Clerk: YES

G. Seven Firemen's Widows: YES

H. Fire and Police Pensions: YES

I. Employee Relations Director: YES

J. Acquisition of Open Space: YES

K. Restriction of Building in Golden Gate Park: YES

L. City Employee Compensation: NO

M. Fire and Police Retirement: YES

N. SF Schools Kitchen Facilities: YES

BART DISTRICTS

BART District One (Central Contra Costa County): JAMES HILL, MARCELLA COLARICH

BART District Two (Richmond): No recommendation

BART District Three (Berkeley, Albany, Piedmont, Northeast Oakland): JOHN DENTON

BART District Four (Alameda, East Oakland): HARVEY GLASSER (Qualified endorsement)

BART District Five (Pleasanton, Livermore, Castro Valley): MIKE FRIED

Continued on next page

Endorsements • continued

Continued from previous page

BART District Six (Union City, Newark, Fremont):
JOHN GLENN (Qualified Endorsement)

BART District Seven (West Oakland, West Berkeley,
Hunter's Point): ELLA HILL HUTCH

BART District Eight (Outer Mission, Diamond Hts.,
Glen Park, Sunset): ELMER COOPER

BART District Nine (North Beach, Chinatown, Marina,
Pacific Hts., Presidio, Richmond, Haight): TOM
CRAWFORD

EAST BAY—STATE AND FEDERAL

US Congress, 7th District: GEORGE MILLER (Dem.)

US Congress, 8th District: RON DELLUMS (Dem.)

US Congress, 9th District: PETE STARK (Dem.)

Assembly, 10th District: DANIEL BOATWRIGHT
(Dem.)

Assembly, 11th District: JOHN KNOX (Dem.)

Assembly, 12th District: KEN MEADE (Dem.)

Assembly, 13th District: JOHN MILLER (Dem.)

EAST BAY—CITY AND COUNTY

Berkeley Charter Amendment R: NO

Berkeley Charter Amendments S, T, U, V: YES

Berkeley Charter Amendment W: YES

Sheriff: VICTOR V. JAMES

Alameda County Board of Supervisors, Second
District: CHARLIE SANTANA

Alameda County Clerk-Recorder: RENE DAVIDSON

Judge of the Superior Court, Office No. 1: MARTIN
PULICH

Alameda County Measure A: YES

Alameda County Measure B: YES

REGIONAL ENDORSEMENTS

AC Transit Board District 5 (Castro Valley, San
Leandro, San Lorenzo, San Ramon Valley): KIMIKO
"KIMI" FUJII

AC Transit Board (At Large): CHESTER McGUIRE

East Bay Regional Park District Ward 3 (Castro Valley,
San Leandro, San Lorenzo, San Ramon Valley):
WILLIAM J. BLAND

East Bay Regional Park District Ward 7 (Richmond,
San Pablo, Martinez, El Cerrito): PAUL BADGER

East Bay Municipal Utilities District: ROBERT KAHN
(Ward 2), NOEL PERRY (Ward 3), HELEN BURKE
(Ward 4), AL SMITH (Ward 5)

SOUTH BAY

US Congress, 10th District: DON EDWARDS (Dem.)

US Congress, 11th District: No Endorsement

US Congress, 12th District: PETE McCLOSKEY (Rep.)

US Congress, 13th District: NORMAN MINETA (Dem.)

Mayor of San Jose: JANET GRAY HAYES (Dem.)

State Senator, 12th District: JERRY SMITH (Dem.)

State Senator, 10th District: ARLEN GREGORIO
(Dem.)

State Assembly, 20th District: SIDNEY BERLIN (Dem.)

State Assembly, 21st District: VICTOR CALVO (Dem.)

State Assembly, 22nd District: No endorsement

State Assembly, 23rd District: JOHN
VASCONCELLOS (Dem.)

State Assembly, 24th District: LEONA EGELAND (Dem.)

State Assembly, 25th District: No endorsement

MARIN

State Senator, 2nd District: PETER H. BEHR (Rep.)

Assembly, 9th District: MICHAEL WORNUM (Dem.)

Marin Municipal Water District, Division 1: RICHARD
BOYLAN ■

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blintzes, knishes, potato
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Banking on George

The role of an Alameda county BART director in the great Fremont land boom.

By Paul Grabowicz and Tim Nesbitt

When George Silliman came from San Francisco in 1952, Fremont was a sleepy little farming community nestled between the bay marshes and sun-baked hills of Southern Alameda County. Today Fremont is the fourth largest city in the Bay Area, a sprawling jumble of tract houses, shopping centers and condominiums.

A major factor in Fremont's spectacular growth was BART. George Silliman, as a BART director since 1957, was the man generally credited with getting BART extended down to Fremont, thus insuring the city's massive growth in the Sixties.

Silliman is now running for re-election to the new BART board, largely on his past record as a sponsor of BART and what he sees as BART's positive role in building up Fremont. In an area where the local press, dominated by Hayward Review publisher Floyd Sparks, is gung-ho on development and anti-growth forces are scarce, that record may be unbeatable.

But an issue as yet undisclosed in the campaign is Silliman's close relationship to several Fremont land developers who benefited from BART's extension to Fremont, and his own role as a shareholder, officer and director since 1963 in a Fremont bank that has financed and profited from BART-related development.

The story stretches back to the fall of 1960 when BART was still on the drawing boards and downtown Fremont was just a patch of cauliflower. Morris Hyman and Ralph Alperin, partners in a development firm called Chesapeake Company, began buying up land just east of the proposed BART station in Fremont's central business district for a proposed shopping center. As one source close to the scene told us, "They had been quietly buying up pieces of property in the area. They were very mysterious about who they were and what they were."

They were, in fact, future business associates of George Silliman, who at that time was leading the fight on the BART board to extend the East Bay BART line down to Fremont. In February 1961 the BART board voted to go along with him. As Richard Shephard, then secretary to the BART board, recalls, "Mr. Silliman fought mile for mile for that thing and got it down to Fremont."

By the end of 1961, the Chesapeake Co. controlled 74 acres adjoining the proposed BART station, land whose value was rapidly beginning to mount. At the same time, Silliman made his first contact with Chesapeake interests through his involvement as vice-president of the South Bay Aqueduct Association, which was trying to get water for Fremont through the California Water Plan.

That effort was promoted by local land developers,



George Silliman in front of the Fremont Bank: "The bank is clean, guys, really."

among others. As Silliman told us, water was "crucial to the building of Fremont." Two people Silliman worked with directly in the water fight were Morris Hyman of Chesapeake, then attorney for the local water district, and Matt Whitfield, general manager of the district and later a partner in Chesapeake.

In 1963 Silliman formalized these connections with the Chesapeake interests. Morris Hyman and Ralph Alperin organized the Fremont Bank and Silliman came aboard as a charter director, officer and stockholder. As one local resident told us, "There's a pattern here in Fremont. As soon as someone becomes active in politics they are given the opportunity to invest in businesses and banks."

Over the years the bank and Chesapeake have developed a close association with each other. The bank's main office is located on Chesapeake property, and Chesapeake maintains an account at the bank. On the bank's current board of directors are Silliman, Hyman, Alperin and Whitfield. As one local resident described it, "the bank and Chesapeake are the same thing."

The bank has extended several loans to Chesapeake and its officials, and, according to county records, at least two of those loans wound up in default. When we asked an ex-officer of the bank about other such loans, he told us, "In order to answer that question, I'd have to be under subpoena." Silliman also declined to comment on the matter of the loans on the grounds that he was still an officer of the bank.

In light of Chesapeake's ownership of land next to the Fremont BART station, we asked Silliman how his

relations with the bank, Chesapeake, Hyman, et al. may have influenced his role in extending BART to Fremont. He said that he "didn't see much of Mr. Hyman" in those days and added, "I didn't feel there was any conflict at the time, nor did anyone raise the issue." He also maintained that his role at the bank does not tie him to the Chesapeake interests. "What happens to the Chesapeake Company does not affect this bank," he told us. "The bank is clean, guys, really."

But another dispute over BART in Fremont, this time in 1965, again casts a shadow on Silliman's relation to Chesapeake. At issue was the exact location of the Fremont BART station. Fremont's city planner proposed that it be situated in the then-designated central business district, gobbling up 15 acres of choice Chesapeake Co. property. Chesapeake opposed the plan because it would use up land that it had earmarked for further development.

Silliman's position on the BART board was to situate the station just to the east of the Chesapeake property, a position he now admits would have been most favorable to Chesapeake's interests. When he explained his position to us, however, he said, "Chesapeake and the central business district didn't figure into the location of the station. I know that my skirts are clean."

But Silliman's conflict-of-interest problems on BART may be just beginning in light of current proposals for BART extensions. The chairman of the bank's holding company, Fremont Bancorporation, is Jack Brooks, who in 1969 bailed the bank out of serious financial trouble. Brooks is also a founder of Singer Housing Co., whose residential developments in Pleasanton and elsewhere would benefit enormously from proposed BART extensions. And Silliman himself told us he "would like to see a little planning of BART extensions to the Pleasanton-Livermore area."

Whatever Silliman's motives in his stands on the BART board, the BART-related land boom in Fremont unquestionably profited local real estate interests. For example, Chesapeake sold a chunk of its property near BART for \$244,000 an acre just seven years after it bought the land for \$14,000 an acre. Silliman himself has done well—he owns \$44,000 worth of stock in the Fremont Bank, has a secure position as its vice president for new business development and has become a widely respected pillar of the local community.

For his part, Silliman maintains his innocence of any conflict of interest in the past. He told us that, in the future, "If there is a conflict then I would abstain." After reflecting a moment, he added rather wearily, "There was no ulterior motive. If I was stupid, then you can accuse me of that." □

A capsule rundown of major candidates in three districts.

BART in San Francisco

By Jerry Roberts and Ken McEldowney

In San Francisco, almost all the candidates for the three districts agree that BART doesn't serve the City. Virtually all the candidates also point out that San Francisco, despite its poor service, is picking up a huge and disproportionate part of the BART tab. But nobody points out the real reason: that BART was built not to serve residential San Francisco but to bring an ever-widening circle of commuters into a centralized downtown Manhattan West.

Instead, all the SF candidates are advocating band-aid solutions for their hometown constituents, from feeder bus lines to free transfers, from 24-hour service to ending BART property taxes. Even so, it's not hard to find the Manhattanization candidates, the men the downtown establishment are counting on to carry forward their BART policies as the key to a centralized downtown. The two most obvious development candidates are John Kirkwood in the downtown Ninth District and labor's John Moylan in the neighborhood Eighth District. Herewith our capsule analysis of the SF/BART races:

NINTH DISTRICT: Three top contenders stand out in a field of 11. Tom Crawford, Dick Spotswood and John Kirkwood are all young professional men who have worked on citizens' transit committees. Their stands on issues are similar: what distinguishes them is who's backing them and paying their campaign bills.

Crawford is an environmentalist and former BART attorney who now has his own law office. He opposes expansion to Marin, out the Geary corridor or down to Santa Clara county. He would support an extension to San Mateo "if San Mateo could be made to pay for all the construction costs."

He offers a standard package of Muni feeders, re-

duced fare transfers and longer operating hours. Crawford favors repealing the sales tax, higher bridge tolls and increased federal subsidies. Important: He favors binding arbitration for BART employees to foreclose the possibility of crippling strikes. He has reported more than \$3,000 in campaign contributions, mostly from friends and relatives, none from the big money boys. Endorsed by the Guardian and SF Tomorrow.

Spotswood, an attorney, is backed by the local liberal Democratic establishment—Assemblyman Leo McCarthy, Sen. George Moscone, Sups. Ron Pelosi and Robert Mendelsohn. He favors proposed Antioch and Livermore BART lines because "people in Antioch feel they've been cheated and want one." He wants eventual extensions to San Mateo and SF airport.

John Kirkwood worked for SPUR for three years before resigning in June to run for BART. He favors expansion to the SF airport with "three stations: a maintenance shop, a major transfer facility and a major parking lot." He would oppose the San Mateo expansion "for 15 years." He's raised more than \$7,000, much of it from the highrise gang of Mortimer Fleishacker, Cyril Magnin, Louis Petri, Standard Oil, Sherman Chickering, Allan Charles, Crown-Zellerbach VP Frederic Whitridge and SP director William Swindells. Says Kirkwood, "I don't see any direct conflict" between their interests and his constituents.

EIGHTH DISTRICT: Scratch John Moylan, the union piecard who likes highrises, supports an expanded BART to give jobs to the buildings trades and took the first \$1,500 in his campaign fund from the San Mateo and SF building trades unions.

The best three in a field of 18 are: Elmer Cooper, an urban policy planner who got the Guardian and SF Tomorrow endorsements, largely for his strong opposition to BART expansion; atty. John Droeger, a good man on almost all issues, but who wants BART to go to the Peninsula; architect Tom Lee, who's against expansion and wants to adapt the SP to go to SF airport.

SEVENTH DISTRICT: This district was gerrymandered, as candidate Allen Haile puts it, to make certain that one and only one minority director was elected, and to split the minority community and keep its director relatively weak. There are three good candidates—Haile and Ella Hutch, both black, and John Sanger, a white, in a field of nine.

Haile is a professor of public policy at Golden Gate University and is good on the issues. He's the only candidate to declare flat out that "BART was conceived by big business in the Bay Area to establish San Francisco and Oakland as the financial center of the Pacific Rim." He's against all expansion except to the Oakland airport. An airport line, he says, would provide more minority jobs. A newcomer, he doesn't have the background, community contacts and experience of Ella Hutch, a veteran grassroots community and labor organizer.

Hutch opposes any BART expansion "unless the communities are involved in the decision." She's against a line to the SF airport: "BART would destroy small businesses out there, bring in highrises and destroy the area." Her modest campaign (\$950) has so far been funded mainly by Assemblyman Willie Brown's campaign committee.

Sanger is an environmentalist and planning consultant who wants to expand BART as an alternative to the automobile. In a district with the lowest-cost campaigns, Sanger has raised more than \$5,000—\$1,500 from atty. William Brinton, also an environmentalist, \$250 from Arthur D. Little, Inc., and \$25 from Walter Newman, chairman of the Planning Commission. ■

KQED: Public TV still on the street

By Bob Levering and Brian Sulkis

With the strike by 60 KQED engineers, Newsroom reporters, production assistants and other non-management staffers now in its third month, KQED president Bil Osterhaus seems to be geared for a long siege. Supervisory personnel and transmitter technicians hired since the beginning of the strike are keeping the station on the air with pre-recorded network programs, and negotiations on a variety of issues are at a standstill. Osterhaus himself seems to want to put as much distance as possible between himself and the dispute. "I don't even know what they're striking about," he told the Guardian.

For the benefit of Mr. Osterhaus and others in the dark about the issues in the KQED strike, here's a run-down:

The dispute began over management's efforts to alter the terms of the engineers' contract, which expired Sept. 2. Citing the need for greater flexibility to "expand its activity and attract program projects," management proposed watering down union protection against the use of part-time personnel and programming produced locally without KQED's staff engineers. The engineers, who have seen their numbers decrease from 44 to 30 since Osterhaus came to KQED from KPIX a year ago, decided that enough was enough.

"Osterhaus wants to do a lot of fancy things at KQED," Newsroom's Dick Meister told the Guardian, "but I am not talking about a great creative genius. He's a businessman and is only concerned with the ratings. He wants to make it like another commercial station. Unions get in his way, so he's trying to destroy the unions."

The striking engineers insist that they've been more than flexible in allowing locally produced non-union programming. "How are we standing in their way?" asks striker Henry Kroll. "It's not a problem of money. The management is fossilized. They've run out of ideas and lack imagination."

What miffs many strikers is that Osterhaus is adding business executives to the payroll almost as fast as he is laying off engineers. Osterhaus himself is earning more than \$50,000 a year, twice what his predecessor Dick Moore was paid. Several other management personnel are pulling in more than \$25,000. The strikers are upset by both the salaries and the corporate mentality of the new managers,



Strikers picket KQED studios, 1011 Bryant, SF.

one of whom told the Guardian, "I'm a businessman, not a TV man. And this is a business."

Newsroom reporters and production assistants, who joined the engineers a few days after the strike began, had been seeking union recognition from the station for more than a year. The strikers insist that no one will return to work until each of the striking units has signed a contract.

Production assistants maintain that they do much of the work that keeps the station going, while management persists in treating them as "gophers." One KQED executive interviewed by the Guardian replied: "A lot of young people who come to the station seem to want protection from womb to tomb, and it isn't in the cards."

Newsroom staffers say that all they want is the same protection extended to their colleagues in the print media. "We're not asking for anything extraordinary," insists reporter George Dusheck, "only labor contracts like those on the Bay Area newspapers, on the NY Times, Washington Post, Newsweek and other publications upon which you might depend for news."

They do not wish to be treated like other broad-

cast journalists who can be fired at management whim. Meister claims the lack of job security for typical journalists encourages a lot of "happy talk crap" instead of real news reporting. He adds, "What you get on the commercial stations is vapid reporters who are not going to say something that will offend the boss."

The result, according to Dusheck: "News teams come and go with distressing frequency. And the caliber of commercial station news reporting reflects this industry practice. We don't think that KQED, a community television station, is in the industry in that sense. We don't play the rating game so we can sell more dog food and deodorants."

Management has charged the job seniority provision of last-hired/first-fired would hobble the station's affirmative action hiring program. The strikers have responded to the affirmative action issue by adding to their demands a proposal that all persons hired by KQED for the next three years, in management as well as staff positions, should be either Third World or women. The station rejected the proposal, claiming its own affirmative action program is sufficient.

KQED's directors appear to be backing Osterhaus's handling of the strike. They haven't intervened or responded to requests to come to strike headquarters or meet with the strikers at a neutral location to discuss strike issues.

One board member, Dr. Zuretti Lee Goosby, told the Guardian that he doesn't feel Osterhaus has kept the board adequately informed on the progress and problems in the negotiations. Goosby, who feels the public is poorly represented by the board, suggested the formation of a board of directors-strike committee, not to negotiate directly but to consult with management on the crisis.

With no local programming, including Newsroom, the station's most popular show, income is down. A recent pledge night netted only \$3000 instead of the usual \$15,000-\$20,000, the strikers say. They feel the dispute will be settled only when management feels the financial pinch. In Meister's words, "The only way would be for the station management to get hit where it hurts—and that means for subscribers to refuse to renew until after the strike is ended."

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PHOTO BY SUZANNE WU

Dick Bachenheimer's unhappy tenants

A Berkeley rent strike could change California's landlord-tenant law.

By Cynthia Gorney

Two months later the presiding judge overturned that decision for insufficient evidence and granted Bachenheimer a new trial. No date for the new trial has been set.

The tenants are waiting for the case to be decided on its real issue: the 1970-73 rental agreement with Bachenheimer, which held them responsible for almost all repairs. The only exceptions were to be roofs and outside sewer lines, which Bachenheimer agreed to replace if the cost came to more than \$500.

Bachenheimer has insisted since the beginning of the strike that the contract freed him from any obligation to keep up the properties. The tenants disagree: "We did make repairs," says Ruth Rokeach, who lives on Hearst Street. "We put a lot of time and money into these houses. But that contract didn't mean that he could let them deteriorate and then blame us for it."

In January, the California Supreme Court ruled in *Green v. Superior Court* that a landlord has an implied duty to keep his properties safe and livable—regardless of the terms of any contracts he may have signed—and that if he doesn't, tenants may be justified in withholding some of their rent.

The *Green* decision was interpreted as a landmark for tenants' rights. There is a catch, though. The court held that striking tenants who cite *Green* (known as "raising the *Green* defense") may be required to pay rent into court while their case is in progress.

The union says that would defeat the whole purpose of a rent strike. "A strike is the only weapon a tenant has," asserts Tom McHugh, legal assistant for the BTU No. 7. "It's a financial weapon, a way of putting pressure on the landlord. Once that money is put into court he knows he can get it back, and the pressure is off."

The tenants will learn within a few weeks whether they have to make those payments into court. In the meantime the strike has indirectly raised still another controversy, this one strictly Berkeley: how effective is the Neighborhood Preservation Ordinance (NPO)? Recently the Housing Advisory and Appeals Board in Berkeley inspected Bachenheimer's houses on Hearst Street and found five to be deficient, two to such an extent that the Board recommended they be demolished. Bachenheimer agreed. The ordinance, passed by Berkeley voters last spring, prohibits demolition of buildings without a special permit from the Board of Adjustments. But according to Assistant City Attorney Michael Lawson, "The police powers of the council supersede the ordinance." Councilwoman Loni Hancock, a strong supporter of the NPO, is confused and angry at Lawson's interpretation of the law. "This strikes me as an end run around the NPO," she says. "If the city tried to do anything but comply with the ordinance, I would take it to court."

The strike is more than a legal hassle: it's a political issue in Berkeley, a test of a tenant's power to control the house she or he lives in. The significance of the battle has not escaped the California Real Estate Association, which is now picking up Bachenheimer's legal tab. "What's happening in Berkeley is very important to the landlord-tenant relationship," CREA executive vice president Zan Beckstead told the *Guardian*. "The ultimate principles are of great interest to all real estate owners, especially those with income properties. We feel that individuals should have the right to own property, control property and make a fair profit."

Ruth Rokeach thinks that statement sums up the conflict. "We're challenging those rights," she says. ■

Berkeley City Council, Oct. 8. Richard Bachenheimer, manager of the Premium Realty Company, is standing in front of the microphone. He is explaining why the council ought to approve demolition of five of his own houses: they are dangerous places to live, he says; plumbing is inadequate, walls are structurally unsound and the attic apartments have sloping roofs, so there isn't enough room to stand up.

Councilwoman Ying Kelley picks up her microphone. "Mr. Bachenheimer," she says, "you bought these houses in 1964. Is that correct?"

"Yes," Bachenheimer says.

"And were you aware at the time that they were deficient? Did you inspect the houses before you paid for them?"

Bachenheimer hesitates. "I don't remember. I might have walked through them."

"I see," Kelley says quietly. "But you were able to see some flaws even from the outside. The sloping roofs, for example. You could see that these would not provide adequate housing."

"Yes, I suppose so."

"But you rented them out anyway."

Pause.

"They were nonconforming usages," Bachenheimer says finally. "The city allowed us to rent them, and we rented them."

Richard Bachenheimer wants the Berkeley Tenants' Union No. 7 to get out of his houses and leave him alone.

The tenants want to stay. There are about 60 of them in ten houses on two separate blocks in Berkeley. They want Bachenheimer to sign a rental agreement that will allow them to keep functioning as a tenants' collective. To pressure him into signing, they stopped paying their rent.

That was 14 months ago. Since then, the BTU No. 7 rent strike has turned into an important test of California's landlord-tenant law. At issue is the right of landlords to sign away the responsibility for maintaining their own properties. Bachenheimer claims the tenants agreed to keep up the houses themselves;

the tenants say Bachenheimer deliberately let the property deteriorate, then blamed the tenants.

For three years, until August, 1973, the tenants managed the properties themselves. Under the terms of a contract signed with Bachenheimer in 1970, they were collectively responsible for the normal duties of a management company: they were to make most repairs and pay the rent each month in one lump sum. Most tenants agreed that as a political experiment, managing their own houses was a success. Says tenant Priscilla Salant, "We could create a community ourselves. A landlord wasn't filling the vacancies—we were. And we had control over how to deal with somebody who couldn't make the rent that month."

The contract expired Aug. 31, 1973. Tenants had paid Bachenheimer a security deposit equal to one month's rent, and they asked him to use the deposit to pay September's rent while they began drawing up a new contract.

Bachenheimer refused. The tenants, he said, were no longer entitled to the security deposit. He immediately served them with a three-day eviction notice for nonpayment of rent. He also made it clear that he didn't want a new contract anyway, informing the tenants that even if they did come up with September's rent, they had 30 days to move out.

The tenants wouldn't leave. They wouldn't pay September's rent either—Bachenheimer already had it, they said. They announced they would continue to withhold rent until Bachenheimer signed a new contract.

The eviction cases did not come to trial until early March. By that time the legal complications were staggering: there were 23 lawsuits in progress at once for eviction, damages, breach of contract and several other things, both in Superior and Municipal Court. Bachenheimer had lost three houses on Parker Street through foreclosure. At the end of a long, emotional trial that explored the whole history of the relationship between Bachenheimer and the tenants' union, the jury ruled on a technicality in favor of the tenants. The eviction notices had not been properly served, the jury said. The tenants could stay. They owed Bachenheimer nothing.

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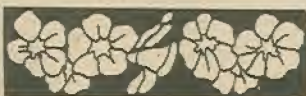
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Gay and Proud



PHOTO BY RICK GROSSE

Sunday morning, 1:45, Bo-Jangles bar: One of several places where San Francisco police wait for gay bars to close.

Running the

San Francisco, so the legend goes, is a gay Mecca. A tradition of sexual laissez-faire, spawned in the "open city" of the Gold Rush, now embraces a multiplicity of gay and straight sexual lifestyles. At least 90,000 gay men, many transplanted from more repressive environs, live, work and love here without fear—or so the legend goes. San Franciscans support over a hundred gay bars and restaurants, the first gay political club (the Alice B. Toklas Democratic Club), the first lesbian organization (Daughters of Bilitis) and the first gay free university (Lavender U.).

That's the legend. The reality is that a San Franciscan walking out of a gay bar runs a far greater risk of arrest than his straight counterpart strolling out of a Union Street fern bar. Since June 26, SF police have arrested hundreds of gay men on catch-all charges like "blocking the sidewalk" that have been used for years against those suspected of victimless crimes.

Take the case of Bo-Jangles, a gay bar located in the busy neighborhood between Polk Street and the Tenderloin. It is the only gay bar in the city serving a predominantly black clientele and one of the very few serving both women and men.

"Before this bar," said Ron Holmes, owner of Bo-Jangles, "there was no place for black gay people to go, nowhere in the whole city. Other bars would ask blacks for five pieces of ID. This is home for black gays." On weekend nights, nearly 300 people jam into the bar to dance and talk.

About a year and a half ago, soon after Bo-Jangles became popular with black gays, it began attracting police attention. Now every weekend at closing time one or two patrol cars and a paddy wagon pull up in front of the bar, waiting for Bo-Jangles customers to "obstruct the sidewalk" or "disturb the peace."

"This thing with the police has been going on for months," owner Holmes told us. "You can ask almost anyone in this bar. Almost everyone has been hassled by the police. I've personally seen six cops waiting outside at closing time lined up with billy clubs. Last Saturday night it was the same thing. At 2 am there were three squad cars parked outside, a paddy wagon and two beat patrolmen."

One customer told us, "I had no sooner stepped out of the doors of Bo-Jangles when I was seized by a cop. He grabbed me. He didn't say hello or anything. I was taken to Northern Station and kept there almost until daylight. I was never told what I was being taken in for until I reached the station. They said I was drunk, but I hadn't had any liquor or alcohol whatever. I wasn't charged with anything."

Even the bar's black security guards are stopped and questioned by police waiting outside at closing time. One guard told us, "The cops outside frequently stop patrons for no apparent reason, ask

to see ID cards, ask them to explain their presence and in general annoy people. I myself have been stopped when leaving and asked for ID even though I was wearing my security guard uniform. They frequently seize patrons and throw them up against walls, they frisk patrons for no apparent reason, they frequently call patrons 'boy,' 'sissy,' 'punk,' they prod patrons with their night sticks. I have seen patrons frisked and handcuffed."

In response, the bar distributes a leaflet warning customers: "For your own protection, please end your conversations inside the bar, and not in front of the bar after 2 am, or you will be arrested."

But the warning is useless when the police are determined to make arrests. On Oct. 3 police prepared for another roundup. Ron Holmes described it: "At 1:45 am, a cop came in here and told the security guard that anyone who walked out of here onto Ellis Street would be busted."

Fifteen minutes later, the Ellis street sidewalk turned into a holding area while the police arrested and detained customers. Holmes watched the arrests: "At 2 am I ran around the corner and the cops had four guys up against a wall. Two other guys were having some sort of verbal argument and then a patrol car pulled up. Two cops jumped out and drew their guns. They had the two guys lie flat on the sidewalk at gunpoint."

The police department admits it has received "several written complaints" about harassment and "unofficerlike conduct" during the Bo-Jangles arrests. "All have been investigated and determined unfounded," said Sgt. Stanley J. Dumus of Northern Station.

The police maintain Northern Station has received "numerous complaints from senior citizens who couldn't sleep at night because of the noise" of the music and the crowds leaving Bo-Jangles late at night.

The police say that the complaints, plus a 43-signature petition allegedly gathered in the neighborhood, have forced them to file for a revocation of Bo-Jangles's entertainment and dance permit.

Bo-Jangles customers have been preparing for the hearing by gathering 700 signatures on a counter-petition that charges the police have been intimidating them. And owner Ron Holmes answers the police charges about noise by saying that he has installed extensive sound-proofing and replaced all windows with solid walls.

When we asked Holmes why he thought the police concentrated so heavily on Bo-Jangles he shrugged: "Maybe it's because Northern Station is so close; maybe it's because so many policemen hang out at the bar across the street; maybe it's because the people who come here are black."

Deeper into the Tenderloin, transvestites and transexuals found themselves one of the targets of the "Nelder Patrol," a special 15-man squad designed to "clean up" Market Street.



The ongoing police campaign to put the heat on SF's gay bars.

2a.m. gauntlet

"We didn't beautify Market Street and make downtown a showcase so that a bunch of bums can chase law-abiding people away," Sup. Nelder said, shortly before the patrol was initiated.

Capt. Jeremiah Taylor told us the Nelder Patrol made more than 300 arrests between Labor Day and Oct. 1, when the force was disbanded. "We are taking a stronger position on drunks and others who are very offensive," said Lt. Walter Braunschweig, the day commander.

Many of those considered "very offensive" by the police—like drag queens and transsexuals—were picked up for "obstructing the sidewalk".

White skin and greater "respectability" have not saved Castro/Market gays from a summer of consistent police surveillance, arrests and occasional violence, reaching a climax during the Labor Day weekend, when 31 men were arrested in a 48-hour period.

Stan Walker, manager of Toad Hall, a popular Castro Street bar, watched the police make arrests all summer. "The police don't want gay people on the streets of the area," he told us, "and they're using 'blocking the sidewalk' as an excuse for clearing the streets of gays. Even at peak hours, the sidewalks are no more crowded than those on Market Street, Broadway, or Union Street. The police have the attitude that a gay person on the street has to have a specific purpose for being there... like it's okay if he's going to a bar or a store, but not if he's on the street simply to enjoy being on the street."

Toad Hall now warns its customers over a loudspeaker not to congregate on the street. Walker says, "The police told us if we didn't take steps to discourage people from hanging out in front of the bar, they would do the discouraging themselves."

Police "discouragement" took the form of increased patrols and later, arrests. The campaign started on June 26, when Capt. Laherty of Mission Station ordered his patrolmen to make "numerous passing calls" every night at the Eureka Valley Playground, where gay men gather on summer nights to socialize, drink wine and sometimes have sex. On at least two occasions, police rounded up groups of 14 to 16 men and arrested them on charges of trespassing on park property.

Rather than issue citations (like parking tickets), the police brought the men down to the station for booking. Capt. Taylor told us the arrests were necessary to deter repeated park damage. W.E. Beardemphl, editor of the Sentinel newspaper, estimates that around 200 people were arrested in the Castro/Market area in the six weeks following Capt. Laherty's directive.

Some men who were arrested complained to Beardemphl and the Sentinel that they had been beaten during the arrests. Mitchell, one of four men picked up during a July night raid on the playground, told the Guardian, "I was handcuffed and then beaten and kicked in the head by a policeman." A man who saw Mitchell's arrest and complained at Mission Station about the brutality was promptly arrested himself for

battery on a policeman. Mitchell spent four days in the hospital recovering from head injuries received during the arrest.

Despite individual complaints, the police continued to arrest small groups and individuals throughout the summer. But when 31 people were picked up in two days over Labor Day weekend, neighborhood hostility overflowed.

At 2 am on Labor Day, just after the closing of the bars had sent hundreds of men spilling into the streets, police arrested 13 men for "obstructing the sidewalk" and other charges. Dale Tryon, a 39-year-old man from Walnut Creek, went to Mission Station to complain about the brutality of the arrests; he was arrested for drunkenness and resisting arrest, even though he hadn't been drinking that night. Eighteen more men were arrested in the area over the weekend, but they received less public attention.

In this volatile atmosphere, San Francisco's police-community relations program seems like a band-aid measure. Softball games can't counteract the effect of mass arrests, nor could the ten-year-old Police-Community Relations Committee, where residents supposedly air their grievances and get to know the police.

But community relations Sgt. Elliot Blackstone seems to be more comfortable dealing with the "respectable" segments of the gay community than he does with the people who are the subjects of police actions. After the Labor Day busts Blackstone tried to iron out neighborhood tensions by calling together a group of gay leaders from a spectrum of conservative gay organizations: the Tavern Guild, SIR, PRIDE foundation, and the Sentinel. Harvey Milk, a local merchant and former candidate for supervisor, was the only person present with close ties to the Castro Street bar customers and street people who have been the targets of police attention.

The closed-door meeting did not allay the anger of the Castro Village community. A week later, on Sept. 13, more than 500 furious gays showed up for the community relations meeting and spent the next three hours haranguing the six stolid police officers.

Several speakers complained that, while the police vigorously enforce the park law, beatings of gay people by young "fag-baiters" go uninvestigated. Others demanded the resignation of Tom Edwards, the "community" representative and chairman of the board, who had opened the meeting by informing the angry crowd that all problems with the police had been ironed out at the closed-door meeting with the "responsible" gay leaders. Edwards is hardly the typical Castro Street resident. Middle-aged and conservative, he's proud of his "roots deep within the police department" and boasts of his "valued personal friendships" with police officers.

But Edwards is not likely to be replaced by a more typical Castro Street resident on the board because the police screen all prospective candidates for the three-person community board. Only those that the police

feel "they can work with" are allowed to run in the community election. Edwards says he has no desire to step down.

New community representatives will be elected to the board in December, but the new members are unlikely to affect the public relations nature of the board. The board has no policy-making capacity, and the police board members are not even the cops on the neighborhood beat.

The Sept. 13 community relations meeting did provide a local mobilizing point for Castro residents. Partly as a result of this public attention, charges against the "Castro 13" arrested over Labor Day were dropped.

The evening after the volatile community relations meeting, Toad Hall bartender Doug Lindeman and two friends were walking toward his car when they were jumped by four young men. One assailant hit Lindeman in the head with a belt buckle; another smashed his windshield as Lindeman escaped in his car.

Within ten minutes the police picked up three of the four men suspected to be Lindeman's attackers. Lindeman identified them in the back of the police car, and the men were taken to Mission Station.

Two days later, Deputy DA John Rowland told Lindeman that he was not going to press charges against the three because of insufficient evidence. When Lindeman complained, Rowland said, "Why are you complaining? You weren't seriously hurt." (Lindeman had been taken to the emergency room at SF General following the beating and received stitches to close a one-inch gash in his scalp.)

Hheavy police patrolling continues in the Castro/Market area. Stan Walker says that he has seen as many as four policemen on foot patrol on a recent Sunday afternoon. "We may have a lot more trouble before too long," he said.

While the foot patrols continue and the Castro residents watch and wait, the police try to figure out what's gone wrong with their community relations project. Perhaps they should listen to Doug Lindeman, the Toad Hall bartender:

"It seems that if you're from a minority group you'll be vigorously prosecuted if you so much as breathe on a straight white male, but when the situation is reversed, the DA doesn't want to get involved. It's selective enforcement. It isn't right."

This article was researched and written collectively by three attorneys, Paul Albert, Ernest Krause and Jerry Van Gemert, and one legal worker, Garay Menicucci.

The four men are members of the Gay Caucus, Bay Area Chapter, of the National Lawyers Guild. The caucus was formed last September after a regional Guild conference pointed up the need to increase Guild awareness of gay issues. About 25 Bay Area lawyers, legal workers and law students meet biweekly as the Gay Caucus and serve as a legal support group for the gay community. To join, contact the National Lawyers Guild, 285-5066.

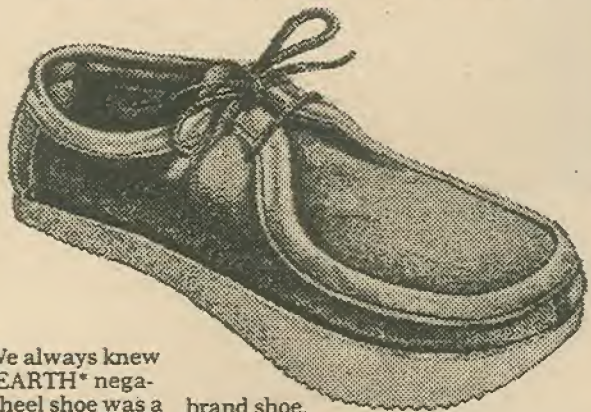
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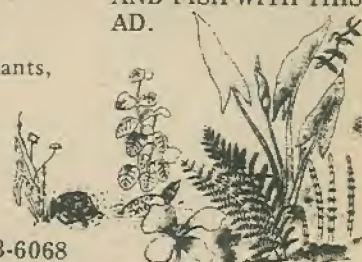
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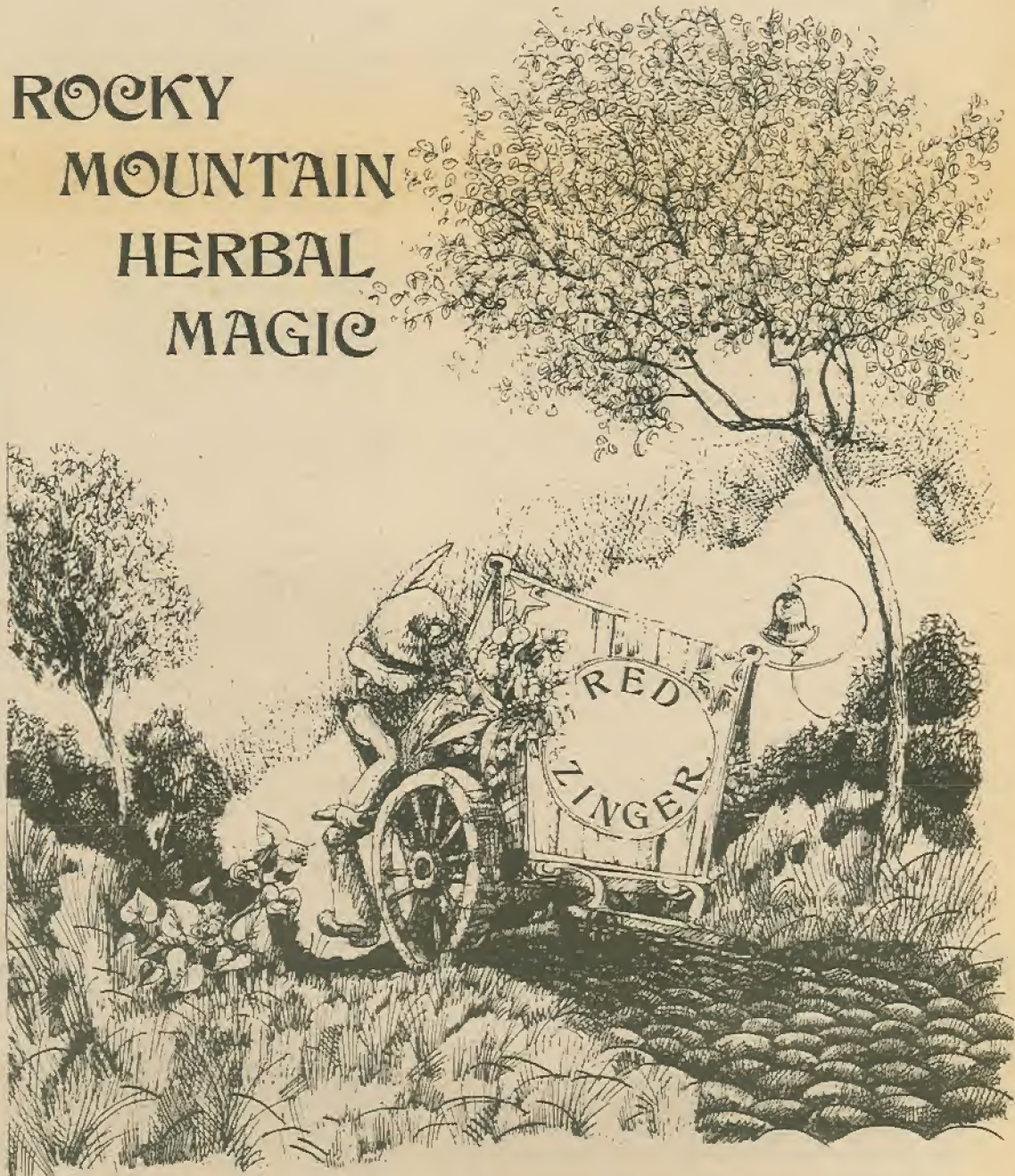
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Recollections of being gay —then and now By Larry Tate

"There is still the feeling that one lives in a hostile world; the feeling that one is rejected, is inferior, is laughed at, if not openly, then behind one's back."

—Donald Webster Cory, "The Homosexual in America," 1951.

"Furthermore, I resent it when homosexuals suggest there is something strange about me because I haven't tried it 'their way.'"

—from a letter to Ann Landers, 1974



was six years old when Donald Webster Cory's book was published. Harper's called it "the first frank discussion of the life and problems of homosexuals in America" written by a homosexual. I read it when I was 17, three years after I knew I was gay and three years before I told anybody, 10 or 11 years before I'd begin to disagree with him.

Donald Webster Cory is a phony name; Larry Tate is a real name. For his time he was a brave and exceptional man, and I'm not. You no longer need to be brave or exceptional to talk about being gay.

I live in Berkeley, which has a lot of gay people and a tradition of toleration. There is no gay "scene"; laundromats and lunch counters aren't especially cruisy, and the only bar is across the Oakland border. But I often see gays on the street, some pretty obvious (though I know hundreds of faces, from the gay raps or the White Horse or somewhere), enough that I don't feel that the whole world is straight.

I buy the Advocate or Gay Sunshine the same places I buy Newsweek or the New Yorker, and without (after a long inner struggle) thinking much more about it. On the street, I can (after a similar struggle) stare at men and kiss my friends goodbye. I put up posters for the gay raps on Telegraph and meet others leafletting for Chile or women's groups or rock concerts—or sometimes for other gay things.

I don't mean to suggest the peaceable kingdom has arrived. (I don't have much contact with bigoted straight people, but reports are that they haven't died out; displays of gay affection are not that common in public, except where gays are a clear majority.) I do suggest that, in Berkeley, the whole process of being gay can be fairly mundane. For contrast, I quote from "The Homosexual in America" (1951, remember):

"No group is so little known, yet few groups are numerically so large as that composed of homosexuals. No group has so little recognition and acceptance, is so apparent in its lack of organization . . . The existence of this minority grouping is acknowledged by many, tolerated by some, threatened by others. It is not a new phenomenon; it is a group that has struggled in practically all lands for many centuries. One writer describes it as 'a submerged world,' while another speaks of 'a society on the fringe of society.'"

When I was younger a cliché was often used in connection with homosexuality: "twilight world." It suggested exotic dens where everybody slunk around shamefully in eye makeup, or grubby incidents in theatre balconies and subway restrooms; it certainly suggested something sick and secret. I remember it echoing in my head as I stood in the lunch line or bicycled to class or did my laundry or played ping-pong. It had nothing to do with me; I was like other people, except

of course I was queer and they weren't and that was, or would be, all that mattered. (I now know that some of them weren't so straight, but in those days isolation was the rule, and I was no lucky exception.)

At age 21, with no experience, I came to San Francisco for the summer and bravely visited the Mattachine Society. I was standing in the office, trembling noncommittally, when an older man started a conversation. "I don't know," he said, "parks, bushes, tea-rooms—I don't find that enough, do you?"

I saw the bars that summer, picked up my first trick and went to a big party with an orgy in the basement. It was all very weird and inhospitable: the gays I met manifested varying degrees of trauma, but nobody seemed at all happy with his life and prospects. Some school friends were out here; I compulsively showed them bars and other stuff, as if by confiding in them, taking them as my reference point, I could insinuate my way back into the Real World.

My later gay experiences were infrequent and unhappy; they got crazier before they got sane. But that's been a fairly common pattern among gay people (society's fault, not their own, but common): a disruption, a gulf between a daylight area of ordinary pursuits and a "submerged world" of cruising and tricks.

Every day you spend time with people you have things in common with, people you can depend on at some level. For sex, all you need is mutual attraction; often, it's all you get: a nutty parade of dentists, guitarists, fathers of six. Paul Goodman said the diversity was fine and democratic; it can also be schizoid.



With certain exceptions for friends and lovers, gay men have traditionally seen each other as sex objects, sexual competitors, sexual rejects. That's all that's generally allowed for in bars, baths, the usual places. But the tradition is changing, at least in the Bay Area. Raps, collectives, study groups, problem-solving groups, massage classes, bridge clubs, potlucks, all manner of social inventions make it possible for us to get together under reasonably civilized circumstances at reasonably civilized hours and treat each other with (among other things) respect.

I want to be able to integrate the parts of my life. I want the right to be ordinary, to be a part of society, now and in the future. (I don't expect my life to be over at 30, or 40 or 50; I know older gays whom I like and respect who seem to be doing okay.) I don't think life is a cabaret, and when I go I have no intention of going like Elsie. That's a moldy romanticism we can all do without.

I realize that aside from Julie and David Eisenhower (who don't count) hardly anybody enters into monogamy these days and stays there, but gay men in particular (gay women are reputedly different and must speak for themselves) have had a rough time establishing lasting relationships.

A friend of mine says sardonically, "I imagine straight men must envy me. Why, I can go to any orgy any time I want." The baths never close; the bars

hardly do—and then there are the after-hours places, the streets. . . .

I don't disparage promiscuity in itself; what the hell. I do disparage the idea that gay men are too shallow (or too "liberated") to love each other, to form relationships that get better and stronger over time.

I don't know whether John and I can reconcile to the extent that we will be identifiable as a "couple" again, or whether it would be best even if we could. We were together more than a year; I loved him and I still do. If we had not fought (twice) precisely when we did fight, I would have taken him home to meet my parents, who have accepted me much better than I expected and who would also have accepted him. Maybe someday.

I know that things happen between us that have more intensity than anything else in my life. It sometimes occurs to me, with a sense of dislocation, that John and I are "gay." Does it ever occur to husbands and wives, male/female lovers, that they are—in fact—"straight"? It would be insane, and I could only wish for a world in which no two people would ever have to categorize (or be categorized in) their love for each other.

So many people seem to be coming out. Some I know; I take them around, show them the bars; I feel like a grizzled veteran, a scarred survivor. After all, I remember the Mattachine, One magazine, homophiles, Walter Jenkins, Johnnie Ray, Suddenly Last Summer, "The Children's Hour," "The Sixth Man," the Rendezvous in the days before dancing was allowed. I remember going to a SIR dance and a lot of cops coming in and everybody quaking, ready to run for the back door. I remember Konstantin Berlant's first gay lib article in the Barb, and Sherwood Forest, and the scuffle at the Examiner with the lavender paint.

It is all so long ago, but really it is just over five years since the Stonewall riot, when gays first stopped cringing and fought back, when Allen Ginsberg said it was the first time he'd seen "a group of fairies without that haunted look in their eyes."



That haunted look hasn't disappeared, any more than homophobia has. It takes more than rhetoric to exorcise those nightmares of persecution and superstition. In 1969 the cry was "Gay Pride!" But it was all too new: after having been ashamed so long, you don't suddenly become proud. Pride is something you earn, by doing things that aren't easy, by continuing. When you're gay, reclaiming yourself is hard: it takes practice.

A psychological point: I guess I have mixed feelings about the wave of people coming out now—gays, bisexuals, whatever. In a way I feel about it the way you feel when an actor you loved in obscure movies and bit parts goes on to be a star: the world catches up, and an important part of your identity is swallowed up in the mass. I guess part of me feels they're getting away with something: they aren't suffering like I did. But the better part feels, why should they? Judy Garland died for our sins. To hell with pain. ■

Larry Tate is a free-lance writer living in Berkeley. He hopes to hit the big time some day.

'We didn't know what we were missing'

Bay area lesbians make a space for themselves.

By Valory Mitchell

Ed. note: In the late Sixties, lesbians joined gay men in marching and speaking out against the anti-gay strain in American culture. Like gay men, women were sick of having to keep their own identity secret.

Judy Grahn writes in "Lesbians Speak Out": "I once knew two public school teachers who had lived together for years. They kept separate apartments and stayed one night at one place, one night at the other. Every evening they spent hours carting clothes, books, papers, suitcases from house to house, all for the sake of secrecy. When they met at school they barely acknowledged that they knew each other. That's one way to have a home life and also keep your job."

Despite the impact of gay liberation, thousands of lesbians all over the country live such lives of concealment. Even in San Francisco, women still lose jobs, friends, and futures.

Many Bay Area lesbians have turned away from a head-on struggle against the dominant culture in favor of developing a culture of their own. The shame that once surrounded lesbianism has given way to a new consciousness as women have begun to meet each other and identify themselves as lesbians outside the context of the bars.

The Bay Area now supports a thriving lesbian culture embracing politics, poetry, music, theatre, hiking and dancing. Lesbians meet each other at lesbian student unions, at women's dances benefiting women's organizations, at poetry readings and political meetings. They meet as lesbians and they interpret their shared experiences in a flowering of song, poetry and political action.

Valory Mitchell talked to some women who have been active locally in creating psychic space and shared images for lesbians. In a sense, it all began with Daughters of Bilitis, the first lesbian organization in America, founded in 1955.

In Barbara Collier's sunny kitchen, the smell of fresh baked cookies fades into the soft scent of blooming gardenias. I watch from the comfort of an old rocking chair as she and her lover, Ann Fitzpatrick, field questions, make the coffee and squeeze another appointment onto an already overburdened calendar.

Barbara, the president of Daughters of Bilitis, re-

members how it was when she came out, before gay liberation and women's liberation:

"Eight years ago my best friend wrote me in a letter what she was afraid to speak in words: that she loved me. She was terrified of her feelings and so was I. We thought a lesbian was a rough, hefty lady in a necktie with short greasy hair, who tried to molest every woman she saw. We knew how much we cared for each other, but I wasn't about to be that thing—a 'lesbian.'"

"In a sense, I was right. That stereotype had no real place in the life or love we shared. But it was there, and we feared it as we might a demon. As if we might wake up one morning with our long hair cut away, our nonexistent muscles bulging, driven to haunt dark alleys and restrooms, living for a single, sexual motive."

"Perhaps that's why we kept our love so secret. Maybe we felt that if others knew, we would see that demon reflected back at us in their eyes."

Other women hide their love for more concrete reasons: job discrimination, police harassment, social stigma against family and friends. As Peggy, a bartender at Scott's, recalls: "Only a few years ago, women would sit at a bar in fear, wondering who was going to walk through the door and what harm would come of it. I was raised to think homosexuality was sick, perverted, somehow very wrong. We hid inside our shells. It took a long time and a lot of changes before we could say, 'this is my life and it can be a good one.'"

Barb remembers her own first experience of a gay women's bar: "We got to the door but couldn't muster the courage to open it. Instead we walked around the block, twice. Then, shyly, we went in. We played the juke box, drank orange juice, watched and went home. It was hardly a celebration of self-pride, no testimony to the dawning exhilaration of being a lesbian woman. But in its way, for us, it was a beginning. It was a sign that we were ready to come out into a place full of strangers and say 'yes, I'm gay too.'"

A lot has changed since Barbara came out. At marches and meetings and picnics, lesbians in the Sixties joined with gay men to fight heterosexual discrimination. But in the early seventies, lesbians found themselves allied with other women rather than gay men. At first, the alliance was uneasy:

"As women struggled to expand their role, the lesbian label took on a new twist," recalls Sandy Henderson, a lesbian feminist. "Viewed by many feminists as

You asked for it.

We did this section because you asked us to. When we did a guide to clubs last year, Ned Tuck wrote in to point out that we'd left out all the gay ones. When we ran an ad asking for community correspondents, the majority of the replies came from gay men and women. We began to get an inkling of the heterosexual blinders we were wearing as a paper.

Gay people who work at the Guardian helped increase our awareness. We realized we'd been leaving gay people out of the picture. Somehow we missed picking up a summer's worth of police harassment of gay men. We'd only touched on some of the exciting developments of lesbian culture.

As a result, we'd all been missing out. We weren't helping break down our own—and other readers'—fears about gayness. We weren't hearing about the struggles on the frontiers of the sex roles which limit us all.

We are women loving women, men loving men; we call ourselves homosexual, bisexual, pansexual and heterosexual. We're all searching for people who see us clearly, who applaud our efforts to create coherent lives. We need to talk to each other across the great sexual divides and clue each other in on how it's going.

Almost all the writers who put this section together identify themselves as gay. Their stories and articles are just a beginning. It's a way for us to say that we know you're out there, that we want to make contact, by semaphore, telegraph, telephone, any way we know how.

We want feedback. What should we cover? What did we leave out? What's the gay perspective we've missed seeing on a recent political issue? What are your ideas for future news stories?

We want to hear. Send in the readership survey (p.3) and send an extra page of notes.

—The Editors

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the ultimate insult, the accusation 'lesbian!' was the chief weapon in a verbal arsenal which aimed to cow into defensive submission any woman who dared to see herself without the rose-tinted glasses of traditional femininity. But the lesbian herself was seen by most women in the movement as a sort of ugly stepsister, to be hidden discreetly in the back row when the time came to take a portrait of the family of woman.

"What began as a 'lavender herring' issue turned full circle as lesbians and feminists both had to struggle against the same stereotype. Each began to see in the other a desire to find value in women as something worth being, someone worth loving. Feminists looked behind the epithet of the lecherous lesbian and found women living there. The gay woman, for her part, discovered that she wasn't in love with a female homosexual; she was in love with a woman."

Jill Gribin, a feminist lesbian counselor whose own identity as a gay woman began during the movement, explains her feelings: "I consider my being a lesbian a decision I made. While I can enjoy a relationship with a man, I much prefer the emotional company of women. Before the women's movement, I think, most lesbians felt that a gay woman was defined by her sexuality; my definition is much broader. I considered myself a lesbian before I slept with a woman; and if I were sleeping with a man, I would still feel I was a lesbian because my entire emotional being, my social, sexual and spiritual world is centered around women."

At the Full Moon, a women's coffee house, the late afternoon sun filters past a feathered fern to the wood floor below as the stage is being readied for the band. Joan, a member of the five-woman collective which opened the Full Moon eight months ago, remarks: "I don't make distinctions. If a woman cares about women in any way, if she wants to explore the part of herself which is not male-identified, this is a place for her. Women are starved to see other women do things, and they know that when they come to hear music, it will be for them."

Esther, another member of the collective, adds: "In a society where women often see themselves in relation to men, we wanted a space where women know that they are the priority, it's their focus. We have that space now."

The space is beginning to grow. In a two-floor building on Waller Street, the Women's Skills Center offers services and classes to women who want to do for themselves. Laraine, a professional motorcycle mechanic, reflects: "Women have a handicap. A lot of women in my classes don't know how to hold a screw-



GRAPHIC COURTESY 'THE OTHER WOMAN,' TORONTO

driver. They have less aptitude because you can't walk if you have only crawled for 20 or 30 years. But I can see the changes happening, watch them take place. We began because of our own needs, and now we want to reach out to other women."

Reaching out to other women was the motive force for the Women's Art Center, a gallery of women's work which is open to the public. One woman in the collective, a lesbian feminist, told me: "The most offensive and enlightening reactions to my work come from public showings. One woman stood in front of a drawing for a long time; then she said 'Oh my God!' and rushed away. She couldn't stand to be found looking at a part of her own body."

"Even in our own group, it has been difficult for me to talk about some of my sketches. When I use erotic lesbian images, I sense an embarrassment from the other women. Perhaps they just don't have the life experience to be able to relate to them. I see many images of men and women together that I am expected to appreciate, but if I put my work forward, it's as if it shows something that they're afraid of."

At Scott's the old veneer of the bar scene is being discarded for a place in the larger women's culture—

with reservations. Scott's is a feminist bar, open to all women. In addition to the tried-and-true pool table and beer it offers art exhibits, a newsletter and year-round contests and sports. But the praise for feminism has a qualified ring:

"Sure, the women's movement affects lesbians because they've always been self-supporting, independent, taking care of their own needs. The lesbian has always worked for women's rights, even when she only had the support of other supposedly perverted women to back her up. Today we've got someone to work with us. It's about time."

Some people say the gay women want to stick together, but gay women aren't afraid of straight women. It's just the opposite: straight women bring the fear somewhere in the back of their minds, and the gay women feel it."

At the art center, a lesbian mother puts it this way: "As I look around, it seems that while women are working together now, it's still the lesbians who take the responsibility to keep things going. Perhaps this is because other women don't have time, or maybe they don't have the undivided commitment to each other."

"They have to spend so much energy just trying to hold their own, fighting for this little space they've made in a male world. In gay culture we don't have to hold our own; this is our own. We can create huge open spaces to move through."

In the evening women crowd around the pool tables at the Full Moon, enjoying their tea, their music, each other. The singer, Debby Lempke, speaks of the past and the present:

"Nicole sent me letters, they had to be hidden;
And Nicole came to visit, even though we're forbidden;
And we always talk in whispers 'cause of all the people listenin'
And we didn't know ourselves what it was we were missin'."

Behind the counter, Esther muses as she slices the baklava: "Women's culture for me would be having our own rituals back. Having our birth ritual back, having our dying back. Being able to die as a woman, to return to the feminine. It's always been with us, but in a derogatory sense. I want to celebrate the feminine, our music, our dance."

"Camouflage" by Judy Grahn, from "Lesbians Speak Out," copyright 1974, Women's Press Collective.

"A Song for Nicole," by Debby Lempke, in "Openings," copyright 1974, Women's Press Collective.

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PLEASE DON'T LET THEM DAM IT

The Army Corps of Engineers plans to pour 268 million tax dollars and 62 stories of rock and concrete into the Stanislaus River Canyon. The resulting New Melones Dam would back up three billion tons of reservoir water, and bury our country's second most popular whitewater river. It would inundate trout streams, caves with Native American relics, dating back centuries before Christ, abandoned gold mines that carry the legacy of the Mother Lode; unique stalagmite and stalactite formations; marble and limestone canyons that explain nine million years of Sierra history; and the beautiful rolling

woods where Mark Twain and Bret Harte rested.

Friends of the River is asking you to join them in voting YES on Proposition 17. If passed, this Initiative would place the Stanislaus under the protection of California's Wild and Scenic Rivers Act. What's more, it would allow a smaller, less expensive and less destructive dam for flood control and irrigation. The huge, boondoggle dam isn't necessary. The Stanislaus River is. Only our initiative can save it. Please vote YES on Proposition 17, and Save the Stanislaus.

PLEASE READ FINE PRINT: PROPOSITION 17—THE RIVER INITIATIVE IS ENDORSED BY:

ELECTED OFFICIALS (STATE AND FEDERAL): Dixon Arnett (AD-20, Redwood City)* Peter Behr (SD-02, Tiburon)* Howard Berman (AD-43, Beverly Hills)* Robert Beverly (AD-41, Manhattan Beach)* Daniel Bortwright (AD-10, Concord)* Clark Bradley (SD-12, San Jose)* Yvonne Brathwaite Burke (CD-28, Los Angeles)* Willie Brown, Jr. (AD-17, San Francisco)* Phillip Burton (CD-06, San Francisco)* Wadie Deddeh (AD-80, Chula Vista)* Ron Dellums (CD-08, Berkeley)* Julian Dixon (AD-49, Los Angeles)* John Dunlap (AD-08, Naperville)* Don Edwards (CD-10, San Jose)* Jack Fenton (AD-59, Montebello)* Joe Gonzales (AD-63, Cerritos)* Arlen Gregorio (SD-10, San Mateo)* Bill and Hayden (AD-22, Sunnyvale)* John Knox (AD-11, Richmond)* Robert Lagomarsino (CD-19, Ojai)* William Lockyer (AD-14, San Leandro)* Pete McCloskey (CD-12, Menlo Park)* Ken Meade (AD-12, Berkeley)* John J. Miller (AD-13, Oakland)* Joseph Montoya (AD-60, La Puente)* George Moscone (SD-06, San Francisco)* John A. Nejedly (SD-07, Walnut Creek)* Omer Rains (SD-24, Ventura)* Leon Ralph (AD-48, South Gate)* Alan Robbins (SD-20, Van Nuys)* Alan Sieroty (AD-44, Los Angeles)* Jerome Waldie (CD-14X, Antioch)* Henry Waxman (AD-61X, Los Angeles)* Bob Wilson (AD-77, La Mesa)* ORGANIZATIONS: Northern Calif. Council of Fly Fishing Clubs* Peoples Lobby* American Association of University Women* Planning and Conservation League* Friends of the Earth* Committee of Two Million* Sierra Club* California Speleological Association* Americans for Democratic Action—Southern California* California Native Plant Society* California Tax Reform Association* National Coalition for Land Reform

LOCAL LEADERS: Charles Aaronberg, Mayor Beverly Hills* Robert Batten, Supervisor Orange County* Dorothy von Beroldingen, Supervisor San Francisco* Marvin Braude, Councilman Los Angeles* Don Cuneo, Chamber of Commerce Calaveras County* Frank Egger, Mayor Fairfax* Duane Feinstein, Supervisor San Francisco* Terry Francisco, Supervisor San Francisco* Gary Gillmer, Mayor Santa Clara* Robert Gonzales, Supervisor San Francisco* Donald Hall, Chief Bus., Rep. A.C.&R.D. Local 290 AFL-CIO* Richard Hongisto, Sheriff San Francisco* Clarence Jackson, Councilman E. Palo Alto* Joyce Koudal, Power Commissioner Los Angeles* Jim Lloyd, Councilman Santa Clara* Dan McCortuodale, Supervisor Santa Clara* Giles Meade, Director Museum of Natural History Los Angeles* Marge Mobley, Chamber of Commerce Calaveras County* Norman Mineta, Mayor San Jose* Jerry Smith, Mayor Saratoga* Curtis Tucker, Councilman Inglewood* Michael Wornum, Supervisor Marin County* Ed Washburn, Mayor Woodside* (a partial listing)

**17
yes!**

IF YOU CAN, PLEASE SEND US A SMALL CONTRIBUTION TO HELP PAY FOR THIS AD.

Yes—I am a friend of the river. I have enclosed a small contribution. Let me know how else I can help.

NAME _____

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Dennis Vierra, Chairperson
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NOTE: Your vote is needed to help
save the Peace and Freedom Party.
P&F needs at least 2% of the vote
for one of its statewide candidates
on Nov. 5 to keep its ballot status.



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PAID POLITICAL ADVERTISEMENT

Lesbian mothers

Photos from an exhibit by Cathy Cade



These are photographs of women who can afford to be public about being lesbian mothers. Others cannot. They fear that publication of their photographs will cause them to lose their jobs, their welfare payments or even their children.

Lesbian mothers come in all races and classes, just like other mothers. Many of them had husbands before they identified themselves as lesbians; others simply chose to have children.

In San Francisco, lesbian mothers have a better than 50-50 chance of keeping their children during a custody battle; elsewhere in California, the odds go down dramatically. One lesbian mother from Humboldt county lost her children because she also had been convicted of possessing marijuana. Other lesbians have been granted visiting rights only on condition that they do not see their lovers in the presence of the children.

In San Francisco the Neighborhood Legal Assistance Women's Litigation Unit is helping to process precedent-setting cases to allow women to keep their children regardless of their sexual lifestyle. Atty. Carol Murray, head of the project, told us, "Judges have very stereotyped ideas about lesbians. What we're really focusing on is the best interests of the child."

—Katy Butler and Cathy Cade



Calendar

By Ellen Extra
 ▶ indicates no admission charge.
 Deadline for the next Calendar is
 Thursday, November 7.
November 1 through 15

ROBERT CRUMB'S
 "Flakey Foot in Smogville Blues" is included in an exhibition of local basement types like S. Clay Wilson, Guy Colwell and Richard Corben among many. "parents may wish to preview this exhibit before bringing children," need we say more? Mon.-Fri., 10 am to 4 pm; Sat., 11 am to 2 pm; Wed.-Thurs., 7 to 9 pm, Euphrat Gallery, Stevens Creek/Stelling, Cupertino, through Nov. 27.

Saturday

2

"DAY OF THE DEAD," a performance of new works by Carlos Carvajal and the SF Dance Spectrum in honor of the Hispanic celebration of All Souls Day, 8:30 pm, Mission Neighborhood Center, 362 Capp, 647-8555, \$1.

STRING ALONG, a concert of duets for lute and guitar featuring music of John Dowland, Brahms, Ravel and others, performed by Joseph Bacon and Jim Bertram, 8:30 pm, 1750 Arch, Berk., 841-0232, \$2.50/\$2 students.

▶ **TINSEL TIME,** Oakland's 23rd Annual Holiday Decorations Program, with Christmas trees, decorated tables, arts and crafts, 9 am to 5 pm through Nov. 5, 9 am to 3:30 pm Nov. 6, Oakland Aud., 10 Tenth St.

WIT'S BEGINNING, the highly original songs of Don and Pilar, in concert, 8:30 pm, Macondray Hall First Unitarian Church, Franklin/Geary, \$2.50 (Nov. 1 also).

▶ **GRAND OPENING** of Jackson Street Gallery and Theater, with an exhibit of Asian-American art, music and poetry, 1 pm, 565 Jackson.

▶ **DANCING** in the street, Valerie Baadh performs from noon to 1 pm on Powell between Geary and California.

9

▶ **"FLOWER THIEF,"** one of the finest works of the underground cinema by the late Ron Rice, "Me and My Brother" with Peter Orlovsky and "Have You Sold Your Dozen Roses?" all a must for lovers of the old beat days, 1 pm, Trustees Aud., de Young Museum, GG Park.

BEYOND BAD TASTE, "The White House Films" (a Watergate spectacular by the director of "Tricia's Wedding") plus Betty Boop in "Silly Scandals," midnight, Presidio Theatre, 2340 Chestnut, 921-2931, \$1.75.

WOMEN'S DANCE with the better than-ever sounds of BeBe K'Roché (now Peggy, Pam, Jake and Virginia), a benefit for SF Women's Health Collective, 8 pm, Bethany Methodist Church, Clipper/Sanchez, donation.

THE BIG DREAM, 3 color films on the life and thought of Carl Jung, 7:30 and 9 pm, (Sun., 3, 6 and 8 pm), Cole Hall, Medical Center, Parnassus/Third Ave., 751-0217, \$3.

NOWHERE TO GO but Up, a conference for working women on job discrimination, etc., sponsored by Women's Organizations for Employment, 9:15 am to 5 pm, First Unitarian Church, Franklin/Geary, \$3.50/\$1.50 students and unemployed.

LIVEN UP, it's animation day, with workshops, films and speakers, including the father of Porky Pig and Bugs Bunny, 9 am to 6 pm; best films from 8th Tournee of Animation screened at 8 pm, Wheeler Aud., UC Berk., 642-7477, \$3.50/\$3 students/\$1.50 under 12 (for all the activities).

Sunday

3

BOGEY ALONG with some classic HB flicks, "Dead End," also starring (who else?) the Dead End Kids and "Tokyo Joe," with Sesue Hayakawa (no, it's not the same one), 7, 8:30 and 10 pm, Intersection, 756 Union, 397-6061, \$1.

GOLD FEVER runs high in four adventure films, including "The Gold Dredge," "Goodbye God, I've Gone to Bodie" and others, 2:30 pm, Wheeler Aud., UC Berk., \$2/\$1.50 students.

DUO RECITAL by Henrietta Davis, soprano, and David Tigner, baritone, 4 pm, Fellowship Church, Larkin/Broadway, 776-4910, \$2.50/\$2 students.

▶ **GET READY** for the big one, "Art for Christmas Gifting," an exhibition of drawings, jewelry, photographs, ceramics and other artifacts by nine Bay Area artists, through Dec. 6, Mon.-Fri., 10 am to 8 pm, Sat.-Sun., noon to 5 pm, Guy S. Millberry Union Gallery, UCSF, 500 Parnassus.

PROPANE CONVERSION workshop, learn how to make any internal combustion engine propane-powered, noon, Evolution Art Institute, 6030 Roblar (off Stony Pt. Rd.), Petaluma, 707-795-5096/823-8470, \$4.

▶ **MISS JANE** Pittman returns, Cicely Tyson's great performance as the 110 year-old former slave looking back on her life, 7:30 to 9:30 pm, KPIX, Channel 5.

SWEET CHARIOT, soul-powered women's band, women's night at La Salamandra, 8:30 pm, 2516 Telegraph, Berk., 841-9070.

10

THE PELVIS returns, cut off at the waist, alas, in a rerun of Elvis on the Ed Sullivan show, plus other early TV gems, animation films by Disney, Fleisher (Popeye and Betty Boop) and others, liver liberated vaudevillians, all this on one night?! Yes mam, an Intersection spectacular, fun starts at 7 pm, 756 Union, 397-6061, \$1.25.

▶ **ROMEO AND JULIET** as presented by the New Pub Theater Co., 2 pm, near the Flower Conservatory, JFK drive, GG Park (also Nov. 2, 2 pm, behind the de Young Museum).

LATE BAROQUE music, works of Bach, Telemann and others as performed by the Hotteterre Trio, recorder, guitar and oboe, 8:15 pm, Live Oak Theater, Shattuck/Berryman, Berk., 851-5580, by donation.

ISADORA DUNCAN Heritage Society with Mignon Garland and the SF Duncan Dancers, a series of studio recitals, this one focusing on Duncan's early compositions set to Chopin, 5 pm, 50 Oak, 863-7365, \$4/\$3 students.

▶ **WALKER EVANS,** famed photographer, especially for Depression-era portraits of rural life, exhibition and sale, opens today through Dec. 7, Mon.-Sat., 10 am to 5 pm, Highland Gallery, 3216 Fillmore, 931-4272.

Monday

4

▶ **BACK-TO-WORK** blues? Beat those moody Mondays by dropping in to listen to Debbie Poryes, improvising and playing jazz standards on the piano, weekly 5:30 to 9 pm, Martino's, Shattuck/Allston Way, Berk., 841-9030, (Tues. also).

GAY SUNSHINE, a journal of gay liberation, sponsors a benefit reading by William Burroughs and John Giorno, 8 pm, First Unitarian Church, Franklin/Geary, \$2 (the reading will be repeated, sponsored by the Barb, Nov. 7, 8:30 pm, Pauley Ballroom, UC Berk., \$2.50).

UP FRONT on the job? Can you be? A rap for gay women, 7 pm, Daughters of Bilitis, 1005 Market, Room 402, 861-8689, \$1/50 d members.

WHO'S THERE? Mike Nock and the New Fourth Way, fine and inventive jazz piano, 9 and 11 pm, Keystone Korner, 750 Vallejo, 781-0697, \$2 (Tues. also).

SIX-WEEK series of discussions on menopause: physiology, etc., 1-3 pm (also Thurs.eve. starting Oct. 31, 7:30-9:30 pm), Women's Health Collective, 3789 24th St., 282-6999; \$9 for series (no one turned away).

▶ **GLAD ADS,** "10th Annual Exhibition of Communicative Arts," the best in advertising art, design and writing in Northern California during the past year, on display Mon.-Fri., 10 am to 4 pm, Sat., 1 to 4 pm, through Nov. 27, Syntex Gallery, 3401 Hillview, Palo Alto, 855-5525.

11

"THE GOLDEN COACH," Renoir directs the late Anna Magnani in a movie about the theatre, 7:30 pm, McKenna Theatre, SF State, Holloway/19th Ave., 469-1629, \$1.

WOMEN ARTISTS talk about art, life, work, etc., 7 pm, Daughters of Bilitis, 1005 Market, Room 402, 861-8689, \$1/50 d members.

▶ **JAIL CONSCIOUSNESS** celebration, with your basic concerned folk like Margo St. James of COYOTE, Sheriff Hongisto, John Maher of Delancey Street, Sup. Al Nelder and Sen. Milton Marks, also multi-media and theatrical presentations, 7 pm, Glide Memorial Church, Ellis/Taylor.

INFINITE SOUND, contemporary African-American Folk Music Ensemble, with Glenn Howell, Augusta Collins and Roland Young, 10 pm and midnight, Keystone Korner, 750 Vallejo, 781-0697, \$2.

▶ **UNLEARNING** to Not Speak, a women's radio show, 12:15 to 2 pm (repeated Tues., 10 to 11 pm), KPFA-FM 94.1.

▶ **HONCHO** Steve McQueen dominates this week's afternoon movies, today and Tues., "The Sand Pebbles"; Wed., "The Cincinnati Kid"; Thurs. and Fri., "Nevada Smith," 3:30 pm, Channel 7.

▶ **SCIENCE FICTION** special in five parts, tonight "Brave New World," narrated by Aldous Huxley himself, from the Golden Age of Radio, 9 to 10 pm, KSFO, 560 AM.

Tuesday

5

▶ **LASER, LASER,** "burning bright, their secrets demonstrated and explained in a lecture on holography that is part of an exhibition, "Spatial Modulations: Holography and Laser Art of the Bay Area," exhibition through Nov. 15, Union Gallery, lecture, 8 pm, Umuhum Room, Student Union, San Jose State Univ., 408-277-3222.

▶ **LAMBDA GAY** Community Center sponsors weekly rap groups for women and men, 8 pm, also switchboard service for housing, counseling, rides, etc., Bishop's Coffeehouse, Harrison/14th St., Oakl., 451-1338

▶ **GAY RAP** in SF meets weekly at 8:15 sharp (door gets locked at 8:30), 121 Leavenworth, 922-5247.

CHICK COREA and Return to Forever, with Renaissance opening the bill, 7:30 pm, Zellerbach Aud., UC Berk., 642-7477, \$5-\$3.50.

MINI-ROCK opera, "The Destruction of Wickedness," as churned on by the Billy Johnson Rhythm Machine, with special guest groups as well, weekly, 9 to 12 pm, Neighborhood Arts Theatre, UC Extension, Buchanan/Haight, 558-2335, \$1.50.

ORGAN VIRTUOSO Alexander C. Post presents a recital of works by Bach, Franck, Buxtehude, Case and Brahms, 8 pm, First Unitarian Church, Franklin/Geary, \$1.

12

▶ **"CALCUTTA,"** one of the segments from Louis Malle's mammoth documentary, "Phantom India," 7 pm, Eureka Valley Branch Library, 3555 16th St., 558-4831.

▶ **CROSS-CULTURAL** workshop with women from African countries, there will be discussions of lifestyle, the changing role of women in the home and at work, with audience discussion following the panel, 2-4 pm, Room 104, T-9 Bldg., UC Berk., sponsored by Center for Continuing Education of Women, 642-4786 (on alt. Tues. through Dec.).

▶ **FOOD STAMPS** and Medical Eligibility, a workshop sponsored by the Associated Students Legal Referral Center to demystify law for regular folk, 1 to 3 pm, Library, 426A, SF State, Holloway/19th Ave., 469-2370.

DZIGA VERTOV symposium, with panel discussion between screenings of "Kino Eye," 7:30 pm, and "A Sixth of the World," 9:30 pm, a rare opportunity to view documentaries by the Soviet realist, Pacific Film Archive, Durant/College, Berk., 642-1412, \$2/\$1.50 students and members.

EDDIE HENDERSON Quintet opens at Keystone Korner, through Nov. 17, 750 Vallejo, 781-0698.

DOUBLE DYNAMITE, Warner Brothers' classic stars, Bette Davis in "Jezebel" and Errol Flynn in "Captain Blood," and this is the last night to see them, Gateway Cinema, Jackson/Battery, GA 1-3353, \$2.50/\$2 with discount.

Wednesday

6

▶ **TEXTILES** and ous me work, er by and t Nov. 30 18th St.

GEORGE from t cert go Free Me Palace, also app Oakland

▶ **CAN'T** can it bu two-par Econom with inf Macrory American Library, 558-459

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▶ **BISEXU** pm, Ber 2112 Ch 548-43

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13

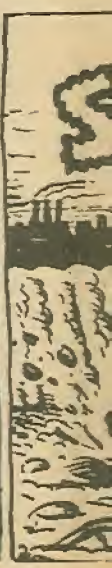
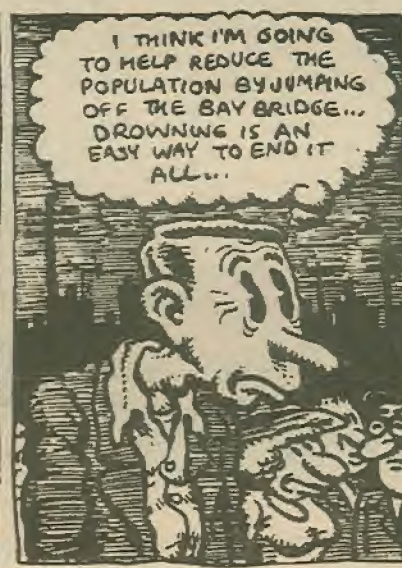
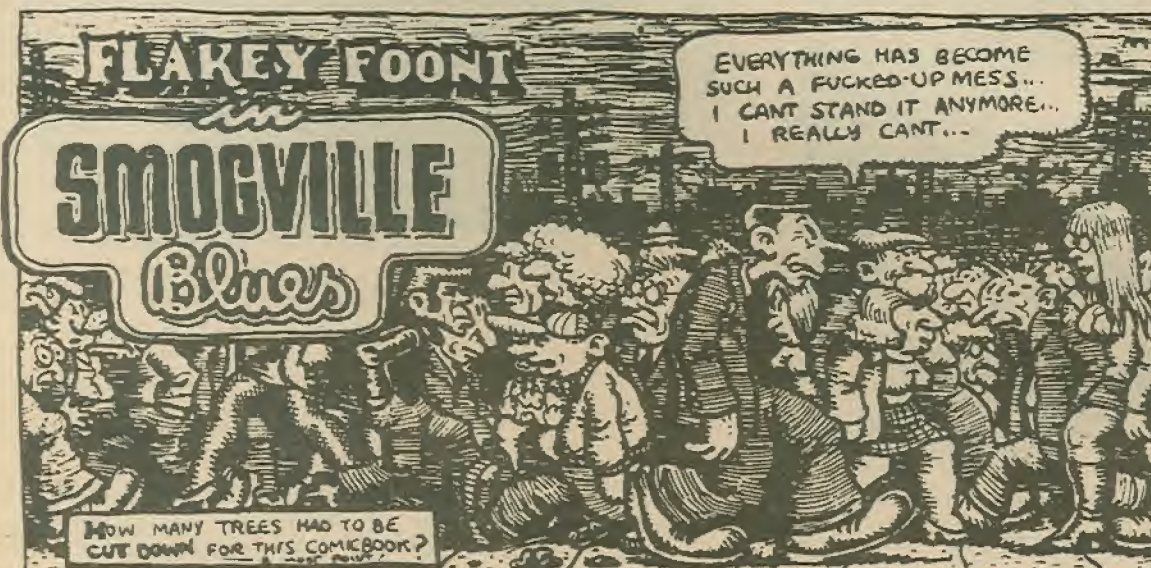
▶ **YAZOC** with a s headed 9 pm giv Woods, Blvd., F

▶ **POPUL** of psych former l opment the char image an ongoing Gay Stu Fellows/ Broadway

▶ **FLEET** Rogers 1:30 and Library

▶ **OPEN I** going th pm, Ber 2112 Ch 548-43

"CUT-UPS films wr William hand to 7:30 and UC Berk



Wednesday

ES, a group show of fabric-weaving, with all the various methods such as batik, patchwork, embroidery and silkscreen, for women, 6 pm, through Full Moon Coffee House, Eureka.

DOES IT, proceeds to Harrison/Shankar concert to the Haight-Ashbury Medical Clinic, 8 pm, Cow 88-2828, \$9.50 (the duo Nov. 8, 6 and 10 pm, Coliseum, \$9.50-\$7.50).

BUY ME LOVE, but anything? First in a lecture series on the US crisis, this one dealing with gold, by David of Protected Investors of 7:30 pm, Marina Branch Chestnut/Webster, 5 (part 2, Nov. 13).

With Poems and Guns, a satirical of the aftermath of and interviews with people who escaped, 7:30 pm, Good Medical Clinic, 1193 Val 4-6140, \$1 (childcare and rentals).

ALrap for women, 7:30 pm, Berkeley Women's Center, Manning Way, Berk., 3.

T AND LANDLORD discussion with a representative of the Alameda County Metropolitan Housing Center, sponsored by Center for Continuing Education of Women, noon, 104, T-9 Bldg., UC Berk., 6.

ION for three young women SF, Mercedes Diaz, and Garric Damir, exhibit their paintings, drawings, and colors, 5-7 pm, exhibit through Nov. 15, Mon.-5 pm, Wed. eve. to Almond Rod Gallery, Farrell, 563-5650.

a nice down-home band strong female presence by singer Willow Wray, at a or take a few, The 625 Sir Francis Drake Fairfax, 453-8247.

AR FETISHES, a panel of biologists and present and fetishists explore the development of sexual specialties and why these causes in one's social life, part of an series sponsored by the Dents' Coalition, 7:30 pm, Ship Church, Larkin/way, 863-5784/661-0143.

FOOTED Astaire and in "Flying Down to Rio," 7 pm, Excelsior Branch 4400 Mission, 558-4798

RAP for women who are through menopause, 7:30 pm, Berkeley Women's Center, Manning Way, Berk., 3 (also Nov. 27).

" is one of several short written by and featuring Burroughs, himself on talk and answer questions, 9:30 am, Wheeler Aud., 642-1412, \$1.50.

Thursday

7

NEEDLES AND PINS, the 4th Annual Festival of Needlework (macrame, crewel, crochet and knitting, lace, quilts and patchwork, etc.), with a raffle, refreshments and awards, through Nov. 10, 10 am to 4 pm, Hall of Flowers, GG Park, \$1.50.

"THE APOTHECARY," a comic opera by Haydn, presented by the New Port Costa Players, 8:30 pm (also Sat.), Berkeley Fellowship of Unitarians, Cedar/Bonita, Berk., (Fr., Richmond Art Center, Main Gallery, Barrett Ave./25th St.), 234-5624, \$2.50/\$1.50 students and srs.

SICK AND TIRED? The Institutes of Medical Sciences present an exhibit, with live demonstrations of the latest developments in medical research, 4 to 9 pm, Veterans' War Memorial Aud. No 2, Van Ness/McAllister.

SHADOWY, an evening of Chinese Shadow Plays and folk songs, 7:30 pm, Anza Branch Library, 550 37th Ave., 558-3330.

A QUICKIE poetry marathon, with over a dozen major American poets including Robert Duncan, Kathleen Fraser, Joanne Kyger and Carter Ratcliffe, each giving a three-minute reading, 4:30 to 5:30 pm, Gallery A, Univ. Art Museum, College/Bancroft, Berk.

"GERTRUDE STEIN: When This You See, Remember Me," a film using photographs, paintings, rare home movies, newsreels, interviews and other data to provide a narrative of her life and art, 8 pm, Jewish Community Center, 3200 California, 346-6040, \$1.50/free to members.

SOLANO STROLL and Street Fair with over 70 participating merchants, the East Bay Ballet Co., motorized cable cars and a host of treats and delights, 5 to 9 pm, Solano Ave., Berk.

14

MOUNTAIN HIGH, a lecture and presentation, "Himalaya Highlights of Nepal and India," by Moke Mokotoff, photographer, 8 pm, 2000 LSB, UC Berk.

TIE THE KNOT in your plant hanger or any other object, a workshop in basic macrame by Renee Hochman, bring your own materials and scissors, 7 pm, Lurie Rm, Main Library, Civic Center.

MEMORIES of Arnold Schoenberg, a question and answer discussion/talk with Felix Khuner, who met the composer in Vienna in 1926 and performed his works at that time, 8:30 pm, 1750 Arch, Berk., 841-0232, \$2.50/\$2 students.

WOMAN ON THE MUNI, driver Allyne talks about her job and how she got it, 7 pm, Daughters of Bilitis, 1005 Market, Room 402, 861-8689, \$1.50 & members.

"8 1/2" Fellini's black and white fantasy study of a neurotic director and his various female consorts, with Marcello Mastroianni and Anouk Aimee, 8 pm, Jewish Community Center, 3200 California, \$1.50.

Friday

8

GAY MEN rap, weekly, at 7 pm, First Baptist Church, Haste/Dana, Berk., 654-1578.

TRIPLE PLAY, Dianne DiPrima, Robert Duncan and William Everson, three of SF's finest, reading their poetry, 7 pm, Trustee's Aud., de Young Museum, GG Park.

POTLATCH and more, "In the Land of the War Canoes," a film saga of the Kwakiutl Indian villages of Vancouver Island made in 1914 by Edward Curtis and reconstructed by professors of the Univ. of Washington with help from the Indian nation, to benefit the Center for Folk Art and Contemporary Crafts, 8 pm, Lawrence Hall of Science, UC Berk. (Nov. 9, 7:30 and 9:30 pm, Newman Hall, 2700 Dwight Way, Berk.), \$2/\$1.50 students.

MARTHA GRAHAM, the legendary dance innovator, lecture-demonstration, performance of "Diversion of Angels," 8 pm, performances, Sat.-Sun., 2 and 8 pm, Zellerbach Aud., UC Berk., 642-2561, \$6.50-\$4.50/\$5.50-\$3 student.

ANNUAL SALE of pottery, plants, prints, jewelry, etc., Oakland Park and Recreation Department, Studio I, 7 to 9 pm, 365 45th St., Oakl.

THE RIVER, rarely seen Renoir film about a British family living on the Ganges, made in 1951 in color, 7, 8:45 and 10:30 pm, Pacific Film Archive, Durant/College, Berk., 642-1412, \$1.50/\$1 students and members (also Nov. 7, 8 pm, Veterans' Aud., Van Ness/McAllister, \$1.50).

15

FIFTIES HERO Lawrence Ferlinghetti along with Harold Norse, Michael McClure and David Meltzer, reading from their works—what manner of nostalgia is this? 7 pm, Trustees Aud., de Young Museum, GG Park.

SHIFT INTO high gear with Nite-shift, a soulful local band featuring the talents of Frank Biner and the Stovall Sisters, 9:30 pm, Orphanage, 807 Montgomery, 986-8008 (Thurs. & Sat. also).

REBIRTH of the Feminine, an illustrated lecture by Miriam T. Arguelles, artist and co-author of "Mandala," sponsored by the Shambhala-Tollen Foundation, 8 pm, University Christian Church, Scenic/Le Conte, Berk., 654-7073, \$3.50/\$2 students and members.

DICK GREGORY, an evening with the noted comedian and gourmet, introduced by Jon Hendricks, 8 pm, Fine Arts Theatre, College of Marin, Sir Francis Drake Blvd., Kentfield, 454-0877, \$3.50.

TOAD, RAT, MOLE and Badger come to life in a production of "Wind in the Willows," the classic tale for children and older folk too, 2 pm (also Nov. 8-10 and 16-17), Foothill College Theatre, Los Altos Hills, 948-4444, \$2.50-\$1.50.

SEALS BITE THE ICE as they meet the Toronto Mapleleaves—could this be a cool upset? 8 pm, Oakland Coliseum, 635-2505, \$7.50-\$5/under 14 half price.

Weekend Events

NOVEMBER 1-3

IT'S DIVINE, the opening of Olyrrus, with the hilarious revue, Beach Blanket Babylon, and impressionist, Charles Pierce; BBB, 9:30 pm; CP, 11 pm (tonight only), through Nov. 30, Tues.-Thurs., BBB, 11 pm; CP, 9:30 pm and 12:30 am, \$1; Fri.-Sat., BBB, 9:30 pm and 12:30 am; CP, 11 pm, \$2, 901 Columbus, 885-2970.

"RICKETS," contagiously funny musical revue by Warped Floors, produced by Mommy Fortuna's, Fri.-Sat., 9 pm, Sun., 3 pm, (also Nov. 7-10), Montgomery Playhouse, 622 Broadway, \$4 eve./\$2 aft.

"LITTLE FOXES," Lillian Hellman's play about nasty money-grubbers, opens Nov. 1, 8 pm, Berkeley Repertory Theatre, 2980 College Ave., Berk., 845-4700, \$2.50 (through Dec. 1, every night but Mon.).

SINGING ANGEL, Cris Williamson, Fri.-Sat., 8 and 10 pm, Full Moon, Women's Coffeehouse, 18th/Eureka, \$1.

FAVE RAVES, The Fairfax Street Choir, tap shoes and all, with Richie Harris in a costume ball, Fri., 9 pm, Lion's Share, 60 Redhill, San Anselmo; with the incomparable Alice Stuart, Sat., 8 pm, College of Marin Aud., College Ave./Sir Francis Drake, Kentfield, \$3/\$2 student.

GAY LIFESTYLES, a symposium for people who are not gay (especially teachers, counselors, clergy and parents of gay people), sponsored by the Council on Religion and the Homosexual, registration Fri., 9 am; morning sessions start at 10 am; last session, Sun. 4 pm, Glide Foundation, 330 Ellis St., \$50/\$25 students (includes meals, hard-ship rates negotiable), 863-2295 for further info.

DOUBLE DOSE of soul and blues with the Spinners and B.B. King, Fri.-Sat., 7:30 and 11 pm, \$7.50-\$5.50; Sun., 5 and 8:30 pm (also Thurs., 8:30 pm), \$6.50-\$4.50, Circle Star Theatre, San Carlos, 364-2550/982-6550.

NOVEMBER 8-10

"DOCUMENTS FROM HELL," by Enrique Buenaventura, a series of short plays focusing on modern life in Latin America, performed for the first time in North America in English by the Julian Theatre as part of the 9th Annual Raza/Hispanidad Festival, Fri.-Sun., 8 pm, Mission Neighborhood Center, 362 Capp, 647-8555, \$1 (also Nov. 15-17).

"CREATION AND DESTRUCTION of the World in Five Acts," with giant puppets and masks, presented by the Beggars' Theater, Fri.-Sat., 8:15 pm, Live Oak Theatre, Shattuck/Berryman, Berk., by donation.

GARY BURGESS, tenor, and the Lowell High School Orch. in a concert to benefit the scholarship fund of the National Association of Negro Musicians, Sat., 8 pm, Old First Church, Van Ness/Sacramento, 776-5552, \$2/\$1 students.

ON THE MOVE, Berkeley Transportation Fair and parade, featuring new methods of transportation, practical and fanciful, starts with a grand parade led by High School Marching Bands, also entertainment by the Berkeley Jazz Ensemble and others, starts Sat. 11 am at Civic Center Park, Grove/Center, Berk., proceeds to Edwards Field on UC Berk. campus.

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Free for All

MODERN AFRICAN and Ancient Mexican art, clothes, bowls, sculptures and all manner of ritual objects, from the Loran Collection, on display through Jan. 12, de Young Museum, GG Park.

TRICKY PIX by Janet Fries, co-chief of the SF bureau of the Berkeley Barb whose photos have appeared in such august publications as Screw and Rolling Stone; exhibition runs through Nov. 10, Intersection, 756 Union, 397-6061.

COMMUNAL HANGING, a woven fiber piece made during one afternoon's workshop by students and participants from various East Bay community groups, with a slide show demonstrating the entire process, displayed through Nov. 5, Oakland Museum, 10th St./Oak, 273-3585.

POETRY AND SONGS by Ora Williams, Julie Becker, Marsha Cowen and Carlos Loarca, Nov. 13, 7 pm, Lurie Room, Main Library, Civic Center, SF.

SOCIAL YOGA, Massage, meditation, live music, theater, dancing, all this and more at the Arica Fair, Nov. 3, 2-6 pm, 580 Market, 986-8800.

A HANDFUL of fun, free workshop in puppet making, including techniques of ceramics, woodcarving and paper sculpture; tools and instruction available every Thurs., 2-5 pm, Arts Storefront, 518 Frederick, 665-1680.

EVERY OTHER Sunday afternoon, informal gallery talks by UC graduate students on the museum exhibitions, starting Nov. 3, 12:30 pm, University Art Museum, Bancroft/College, Berk., 642-1438.

GLASSBLOWER Marvin Lipofsky is one of many artists presenting a series of lectures on the role of the artist in society, every Thurs., in Nov. and Dec., 1 pm, Museum Theater, University Art Museum, Bancroft/College, Berk., 642-1438.

IT'S A BIRD! Duck Pond Area—first established bird refuge in the US—sponsors daily bird feeding talk at 3:30 pm; nature films and lectures every Sun., 2:30 pm, Natural Science Center, Perkins/Bellevue, nr. Lake Merritt, Oakl., 273-3739.

VISION of Peace in Painting, 42 watercolors by Arab and Jewish children on tour from the Smithsonian Inst., Nov. 3-10, Palo Alto Civic Center, 250 Hamilton, Palo Alto.

THE NORTH AMERICAN INDIAN, an exhibition of original photogravures by Edward S. Curtis, Tues.-Sat., noon to 5 pm, through Nov. 16, Anneberg Gallery, 2721 Hyde, 775-7609.

THE ART OF THE MATTER, a seminar/class by Toby Judith Klayman discussing artists' rights, how to present work to galleries, care of art works; guest speakers including artists, museum curators, etc.; registration continuous, critique of work offered if desired, every Fri., 9:30 am to 12:30 pm, 31 Gough, Room No. 6.

"YUT YEE SAHM, Here We Come," a series of half-hour bilingual, bicultural children's programs in English and Chinese, Sat., 1-1:30 pm, KP1X, Channel 5.

LENNY BRUCE in "Thank You Masked Man" plus excerpt from his last live performance filmed in SF, along with Masha Archer, belly dancer and others, Nov. 1, 6-8 pm, cablevision 11, Oakland, Nov. 3, 8-10 pm, cablevision 6 SF; excerpt from "Janis," Wavy Gravy and Baba Ram Dass featured Nov. 8 & 10, all this courtesy of "Went Like it Came," the new cable TV bonus.

LUNCH ROCK, noon concerts by local and occasionally visiting rock groups every Friday, Eshelman Plaza, UC Berk.

COMMUNITY THEATRE, featuring Hayward Coleman, black mime, and the "No Strings Attached Puppet Troupe," Nov. 7, 7:30 pm, John Adams Comm. College Aud., 1860 Hayes.

HOBBLE OVER to the largest collection of antique walking canes on exhibit and sale through December, Mon.-Sat., 10 am to 6 pm, Blackwell Galleries, 563 Sutter, 433-4886.

Superlist: Photomats

It used to be four pictures for a quarter, but in these inflationary times even four for 50¢ is reasonable for indulging yourself in a little narcissism. There are automatic photomats all over the Bay Area to shoot yourself cheaply.

EAST BAY TERMINAL, never closes, extra attractions are pong and assorted games, armchair tv, 1st/Mission.

KRESS, Mon.-Fri., 9:30 am to 9 pm; Sat., 9:30 am to 6 pm; Sun., noon to 6, 127 Serramonte Center, Daly City.

PAYLESS, Mon.-Fri., 9:30 am to 9 pm; Sat., 9 am to 8 pm; Sun., 10 am to 7 pm, 3975 Alemany.

WALGREEN'S, Mon.-Fri., 9 am to 9 pm; Sat., 10 am to 7 pm; Sun., 10 am to 6:30 pm, 981 Market (nr. 6th St.).

WALGREEN'S, Mon.-Fri., 8:30 am to 10 pm; Sat., 9 am to 6 pm, 135 Powell (nr. O'Farrell).

WOOLWORTH'S, Mon., Thurs., Fri., 9:30 am to 8 pm; Tues., Wed., Sat., 9:30 am to 6 pm; Sun., noon to 5 pm, 898 Market (nr. 5th St.).

GREYHOUND BUS TERMINAL, another all-nighter, 20th St./San Pablo, Oakl.

MacARTHUR/BROADWAY SHOPPING CENTER once a 24-hour hangout, hard times have diminished its splendor, still open every day from 8 am to approx. 10 pm, a wide selection of stores and restaurants, MacArthur/Broadway, Oakl.

PALMER'S DRUGS, Mon.-Fri., 10 am to 7 pm; Sat., 9:30 am to 6 pm, 48 Berkeley Sq. (nr. Shattuck/University), Berk.

WALGREEN'S, Mon.-Fri., 9:30 am to 9 pm; Sat., 9:30 am to 5:30 pm; Sun., noon to 5 pm, Southland mall, Hayward.

WOOLWORTH'S, Mon.-Fri., 9:30 am to 9 pm; Sat., 9:30 am to 5:30 pm; Sun., 11 am to 5 pm, El Cerrito Shopping Plaza (San Pablo Ave. or take exit from 80 north).

WOOLWORTH'S, Mon.-Fri., 9:30 am to 9 pm; Sat., 9:30 am to 6 pm, South Shore Shopping Plaza, Alameda.



The Nature School Berkeley

A new adult school of Natural History for the amateur, offering short courses in the classroom and in the field, to enable those who enjoy the outdoors to appreciate more of the natural world around them.

DECEMBER CLASSES (Different classes are offered every month)

Early in December we plan a variety of short classes during the day and on the weekends in botanical crafts, fungi, introductory botany, earthquakes and other subjects. Classes end by Saturday, December 21st.

After Christmas, beginning Friday, December 27th, we are planning 1-5 day field expeditions to California's Desert, Mountain and Coastal areas. These will be preceded earlier in the month by one or two evening sessions in our Berkeley classroom to familiarize the student with the Natural History of the area to be visited.

Write for details.

There are no examinations or grades and no academic credit is given. Class sizes are always limited. Full refund will be given at any time prior to the second class meeting. Teachers are experienced and have a particular interest in the subject they teach. Classroom sessions are held at 2288 Fulton, near Bancroft, Berkeley, adjacent to the University of California campus, and within walking distance of the Berkeley BART station. For further information, or to enroll in a class, telephone Dr. Robert Colton or Ms. Laurie Lippitt, or write to us at our mailing address:

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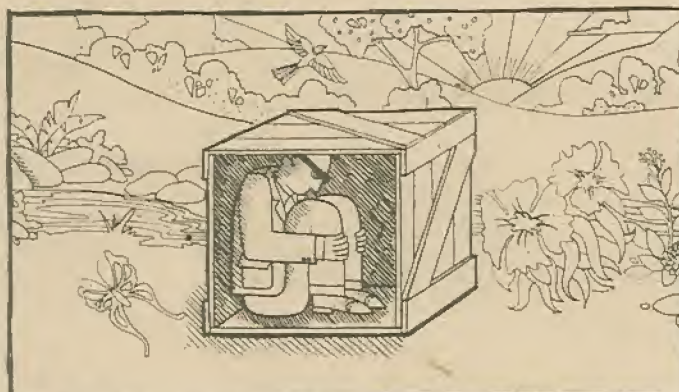
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At Awareness Center, our goal is to teach you to do what you do, better than you're doing it. In our brochure it's called "experiencing your inner source" -- but it's you in there. And we don't want to change you, we just want to find you.

A free Introduction to Awareness will be presented Wednesday evening at 7:30 in the Holiday Inn, 1500 Van Ness, San Francisco. For information call 924-8383.



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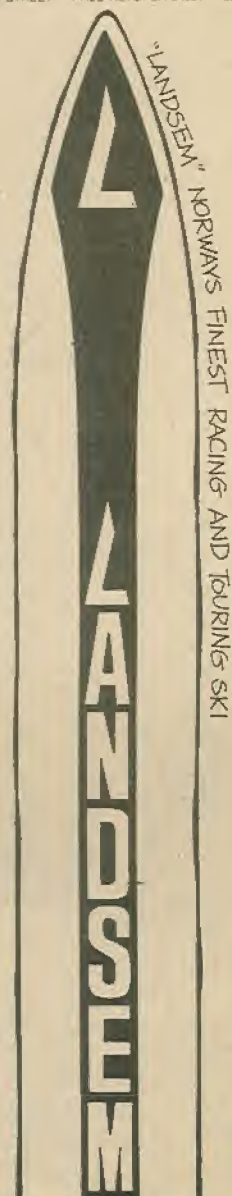
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Support and counseling: men

ACHVAH, 4432 Moraga, Oakl. 94611, 658-4263. Jewish gay group seeking to educate Jewish community about gays and to raise Jewish consciousness among gay Jewish men and women. Meets 2-4 times a month.

ALICE B. TOKLAS MEMORIAL DEMOCRATIC CLUB, PO Box 77542, SF 94107. Political and social activities for gay men and women.

ANTI-DEFAMATION COMMITTEE, c/o Pride Foundation, PO Box 1983, SF 94101, 621-4491 or 864-9476. Receives and investigates reports of slurs or discrimination against gays. 10-15 complaints processed weekly.

BERKELEY MEN'S CENTER, 2700 Bancroft, Berk. 94704, 845-4823. Collective of gay, straight and bisexual men with open raps every Mon. 8 pm, potluck dinners 5:30 pm on first Sun. of every month. Newsletter; counseling collective being formed.

COMMITTEE OF CONCERN, SOCIETY OF FRIENDS (QUAKERS), 2160 Lake, SF 94121, 431-3344. Meeting for worship at 11 am, Sun. Committee of gay concern for worship, personal sharing, promotion of rights within Quaker organizations.

COUNCIL ON RELIGION AND THE HOMOSEXUAL, 83 McAllister, SF 94102, 863-2295. Seeks to promote dialog between religious and gay communities. Publications, referrals, symposiums. Membership open to all. **DIGNITY**, PO Box 16246, SF 94116. National organization for gay Catholics. Meets first Sun. of month, 3 pm, St. Ann's Hall, St. Peter's Church, 24th St./Florida, SF.

EAST BAY GAY, PO Box 908, Berk. 94701, 524-0323. Multi-service community organization: switchboard, referrals, ride & roommate listings, crisis intervention, free paraprofessional and professional counseling, speakers' bureau, media work, educational activities, rap groups, special interest groups. Call for brochure.

GAY ARTISTS AND WRITERS COLLECTIVE (GAWK), 517 33rd St., Oakl. 94610, 658-0233. For gay men into "ideas, poetry readings, movies (home and commercial), publications and fun and games." Meets every Sun. For info, call Rey at above number.

GAY LIBERATION ALLIANCE, SF, 285-6667. Protests "royalty" and fantasy as wasting gay money, stereotyping gays as drag queens and hindering gay liberation.

GAY 40 PLUS CLUB, PO Box 6741, SF 94101. A social and service club for older gay men and women. Meets first and third Sun. of every month. Send stamped self-addressed envelope for more information.

GAY MEDITATION GROUP, SF, 771-2445, 864-7363. A free meditation group for gay men and women. Beginners welcome. Call for meeting times.

GAY MEN'S RAP COLLECTIVE, c/o First Baptist Church, Haste/Dana, Berk., 843-2459. Encounter groups, discussion groups, massage groups, raps every Fri., 7 pm. Refreshments served; at 9:30 there's a community meeting. The Collective works as an ongoing encounter group and seeks to set up other groups to meet in individual homes.

GAY MEN'S PROBLEM SOLVING GROUP, Oakl., 654-1578. Therapy with two gay therapists. Group meets every Tues. night. Sliding scale for fees.

GAY METHODISTS CAUCUS, c/o SIR, 83 6th St., SF 94103, 781-1570.



PHOTO BY RICK GROSSE

Gay guide

Working to educate and influence the Methodist Church toward a more humane approach to gay men and women.

GAY PEOPLE'S UNION, STANFORD UNIVERSITY, PO Box 8265, Stanford, Ca. 94305, 497-1323. Counseling, referrals, rap groups, social events and other services for the Peninsula gay community. Open to students and nonstudents. Switchboard 7 pm-midnight, Mon.-Fri.

GAY STUDENTS, HASTINGS COLLEGE OF LAW, c/o Associated Students, 198 McAllister, SF 94102, 861-3454. Working to get gay lawyers to meet the needs of the gay community. Meets irregularly.

GAY STUDENTS COALITION, c/o Student Activities, City College of SF, 50 Phelan Ave., SF 94112, 863-5784. Coalition of all gay college organizations in SF. Meets every Wed., 7:30 pm, Fellowship Church, 2401 Larkin/Broadway.

GAY STUDENTS UNION, UC BERKELEY, 3rd Floor, Eshleman Hall, Berkeley 94720, 654-1578. For gay men and lesbians; activities every Thurs. night, Graduate Students Lounge, Stevens Hall. Object is to provide a meeting place and social activities for UC Gays.

GAY TEACHERS COALITION, SF, 826-5221, 564-9487. Programs of interest to gay teachers. Call for meeting times and places.

GOLDEN GATE BUSINESS ASSOCIATION, PO Box 966, SF 94101. Business advice, legal assistance, etc., for gay businessmen and women. Has membership of 74 businesses; meets once a month.

GOLDEN GATE GAY LIBERATION HOUSE, 934 Page, SF 94117, 431-7688. Crash housing, roommate listings, survival help and drop-in center for gays in the Haight.

HAYWARD GAY ACTION and the CSU Hayward Gay Students Union are now defunct. Dave Keste, founder of Hayward Gay Action, wants to develop a group for gay professional people in the East Bay. He can be contacted through the Lambda Gay switchboard, 451-1338.

HELPING HANDS CENTER/GAY ACTIVISTS ALLIANCE, 225 Turk, SF 94102, 771-3366. Drop-in center in the Tenderloin. Swift criminal legal assistance, alcoholics group and other services. Publishes Gay Crusader newspaper. Member of White Panther food conspiracy. Open Mon.-Sat. 11 am-11 pm, Sun. 2-8.

JOIN HANDS, PO Box 42242, SF 94101, 648-0658; 282-7714. A group of gay men in the Bay Area writing to and visiting

gay brothers in California prisons. Also provides help in finding jobs, housing and general support for gay ex-prisoners.

LAMBDA GAY COMMUNITY CENTER, 1437 Harrison, Oakl. 94612, 451-1338. At Bishop's Coffee House in downtown Oakland. Gay women's and men's raps every Tues., 7:30 pm. Counseling and referrals, housing info and speakers' bureau, occasional newsletter. Gay switchboard staffed by gay men and lesbians, daily, noon-midnight.

LAVENDER U., 121 Leavenworth, SF 94102, 771-1450. The purpose is to provide gay men and women (and others exploring gay feelings) the opportunity to share their knowledge, skills and experiences in a supportive, educational and social environment. Classes taught by whoever wants to teach them. Some are free. Call or write for catalog.

MATTACHINE SOCIETY, 384 Ellis, SF 94102, 474-6995. Referral service; extensive library (books and movies) on varied sex behavior problems.

MEN'S SWITCHBOARD, 2462 Clay, SF 94115, 922-5247. Information and referrals on all types of alternatives for both gay and straight men. Open 4-8 pm daily.

METROPOLITAN COMMUNITY CHURCH, 1076 Guerrero, SF 94110, 285-0392. Nondenominational Christian church whose ministry is to the gay community. Prayer meetings, choir practice, religious counseling, social services and activities. Special ministries to gay prisoners and special services for handicapped gays. Services Sun., 1 pm and 7:30 pm, 23rd St./Capp.

METROPOLITAN COMMUNITY CHURCH OF THE EAST BAY, c/o Mills Terrace Church, 5410 Fleming Ave., Oakl. 94619, 547-1858. Services 7 pm every Sun. Also Thurs. night rap groups, Wed. evening Bible study classes.

METROPOLITAN COMMUNITY CHURCH OF SAN JOSE, 300 South 10th St., San Jose 95112, 267-3211. Mailing address PO Box 24126, San Jose 95154. Worship services, choir practice, rap sessions

OAKLAND GAY MEN'S POLITICAL ACTION GROUP, Oakl., 654-1578. Published pamphlet "Nine to Five: Gay Men at Work," prepared gay rights platform adopted by Panthers in 1973 municipal election. Sponsors meetings of gay male workers to discuss issues such as job discrimination, relations with other gays at work, with bosses, unions, other co-workers.

OPERATION CONCERN, c/o Family Services Agency, 1010 Gough, SF 94109, 474-7310. Counseling for gays.

PRIDE FOUNDATION, PO Box 1983,

Castro Street,
San Francisco

SF 94101, 864-9476. A nonprofit corporation organized to advance the welfare of the gay community through educational activities and legal action.

PROMETHEUS, 401 Florence, Palo Alto 94301, 328-6137. Gay men's psychodrama. Thurs. 8 pm-midnight, \$3.00.

SALMACIS, Palo Alto, 968-7473; 327-6817. Bay Area social group welcoming anybody regardless of sex or sexuality who is into drag. Weekly meetings plus special events.

SF GAY RAP, c/o Northeast Community Mental Health Services, 121 Leavenworth, SF 94102, 771-1450. Raps 8 pm every Tues. for gay people who want to meet each other in a supportive and natural environment.

SOCIETY FOR INDIVIDUAL RIGHTS, 83 6th St., SF 94103, 781-1570, nights 781-1579. Political and legal activities to relieve gay oppression. Job counseling Mon.-Fri. noon-4 pm, Sat. 9 am-1 pm. Gay alcoholics group, apartment and roommate listings, special interest groups. Publishes magazine Vector. The East Bay chapter of SIR is currently dormant; interested people might contact Bob Scott at 893-5585.

TAVERN GUILD OF SAN FRANCISCO, 98 Lafayette Place, SF 94115, 626-0952. Membership limited to employees and licensees in the food and beverage industry.

UNITARIAN-UNIVERSALIST GAY CAUCUS, 1187 Franklin/Geary, SF 94133, 776-4580.

WEDNESDAY FORUM, SF, 286-9505. Professional and business fraternal and social group. Meets second Wed. of month; presentations and discussions of topics of interest and concern to the gay community.

WHITMAN-RADCLIFFE FOUNDATION, 2131 Union, SF 94123, 346-7929. Nonprofit foundation working to aid the gay community through five programs: law reform and legal defense; a halfway house for gay ex-prisoners, probationers and mental patients; employment counseling; a gay alcoholism program; a media campaign to re-educate the public about gay persons.

Media: men

BAY AREA REPORTER, 1550 Howard, SF 94103, 861-5019. A bi-monthly publication distributed throughout the Bay Area, California and the Great Northwest. Distributed free. Specializing in local color, gossip, and general news of concern to the gay community.

BROTHER, PO Box 4387, Berk. 94707, 654-1578. A forum for men run by a collective of gay and straight men dealing with issues for men in an oppressive society.

FRUIT PUNCH, gay men's radio program, Wed. 10 pm, KPFA-FM, 94.1. Fruit Punch Collective can be reached at the station, 2207 Shattuck, Berk. 94704, 848-6767.

GAY SUNSHINE, PO Box 40397, SF 94104, 824-3184. Paper of Gay Liberation Movement, concentrates on in-depth analysis of politics, literary and sociological issues. 50¢ per copy.

KALENDAR, PO Box 627, SF 94101, 626-0656. A free bi-weekly paper listing special events and map directories to bars, shops and restaurants.

QUEER BLUE LIGHT, PO Box 4277, SF 94101, 861-6679. Gay video group making and distributing videotapes for, about and by gay people.

SAN FRANCISCO SENTINEL, 1035 Kearny, SF 94133, 982-0841. A bi-monthly newspaper serving the Bay Area gay community with objective hard

Continued on next page

Continued from previous page
news coverage, columns, entertainment, sports. Dealing with politics, real estate, organizations, travel, restaurant reviews, entertainment, police relations, women's news. Free.
VECTOR, c/o Society for Individual Rights, 83 6th St., SF 94103, 781-1570. A monthly magazine with a variety of articles including political, social, and legal topics, reviews, and general interest articles. \$1.00/copy.

Support and counseling: women

ADVOCATES FOR WOMEN, 593 Market, Suite 500, SF 94105, 495-6750. Employment placement for women regardless of sexual orientation; listings and workshops. They no longer have a gay counselor but still provide help and counseling for gay women.

BERKELEY WOMEN'S CENTER, 2112 Channing, Berk. 94107, 548-4343. Gay and straight women's switchboard. Referrals to gay counselors. Training gay women as group facilitators. Gay rap groups. Bisexual raps and parties. Crisis Counseling. Gay bulletin board.

CENTER FOR FEMINIST COUNSELING, Millie Dubitsky, 826-3093; Nancy Rupprecht, 548-3689. Groups and individual counseling. Fees negotiable.

CENTER FOR SPECIAL PROBLEMS, 2107 Vart Ness, SF, 558-4801. Community mental health facility for gay as well as straight people. Gay groups. Individual counseling. Two gay women therapists, five gay men. Fees on a sliding scale. MediCal accepted.

COUNSELING, Dr. Cicinelli, Langley-

Porter, UC Med Center, 666-4739. Gay male psychiatrist running groups and individual counseling for gay men and women.

COUNSELING, Pat Sax, L.S.W., and Charlotte Martin, R.N., 661-7158. Gay women's group Mon. nights. \$15/session. One-to-one and couple-counseling available.

DAUGHTERS OF BILITIS, 1005 Market, SF 94103, 861-8689. Oldest lesbian organization in the world (since 1955). Speakers' bureau. Support for women who are coming out for the first time. Lesbian counseling every other Mon. night. Coming out raps. General interest raps every Mon. night. 50¢ DOB members, \$1 others. Library of lesbian newsletters.

IN FOCUS, 10 Laguna, SF, 567-0526 (Whitman-Radclyffe Foundation). Gay women's rap with emphasis on drinking problems. Tues. 7-10. Call Karen Hall or Sue MacFarland for location.

LESBIAN MOTHERS LAW PROJECT, 1095 Market, # 205, SF 94103, 626-3819. Women's Litigation Unit of SF Neighborhood Legal Assistance will handle custody cases and other legal problems. Preparing a legal aid packet on lesbian mother custody cases, for use by other legal workers.

LESBIAN MOTHERS UNION, SF, Judie, 647-7075. Psychic support and legal help for lesbian mothers. Meets first Fri. of every month. Childcare provided.

THE OTHER SIDE, PO Box 714, Kentfield, CA 94904, 456-3014. Marin County lesbian/feminist organization affiliated with Marin Women's Center. Speakers' bureau. Hikes, dances, workshops, rap groups, classes. Meetings 1st and 3rd Fridays of the month at 7:30, YWCA Women's Center, 1618 Mission, San Rafael.

SF WOMEN'S SKILL CENTER, 51 Waller, SF, 86-9464. If you would

rather have a woman repair what has broken, or teach you how to do it, contact the Skill Center. Reasonable fees. Classes.

SEX INFORMATION SWITCHBOARD, SF, 665-7300. Questions answered and referrals given. Mon.-Fri. 3-9 pm.

SLIGHTLY OLDER LESBIANS (SOL), SF, 483-5143. For gay women age 30 or older. Monthly social activities (Dinner and dance on Nov. 15). Call for reservations.

STANFORD LESBIAN COLLECTIVE, PO Box 8265, Stanford, CA 94305, 497-1488. Stanford faculty, students and other area lesbians. Meetings Tues. 8 pm Old Firehouse, Stanford Campus. Coming out raps. Consciousness raising. Speakers' bureau. Newsletter, dances, parties and workshops.

UC LESBIAN UNION, 642-4786. UC Berkeley students, staff, and area women. Speakers' bureau. Potlucks. Camping. Parties. Contact Karen.

WOMEN'S CLINIC, 148 Leavenworth, SF, 558-2545. For all women. Treatment for vaginal infections, pap smears, other free health care. Open Tues. 1-4 pm.

WOMEN'S LEGAL CENTER OF THE EAST BAY, 548-LAWS. Counseling for all women with legal problems.

WOMEN'S SWITCHBOARD, 63 Brady, SF, 431-1414. Referrals, incorporating feedback from lesbians. Housing, roommates, legal help, counseling, bars, events.

WOMEN'S SWITCHBOARD, 63 Brady, SF, 431-1414. Referrals, incorporating feedback from lesbians. Housing, roommates, legal help, counseling, bars, events.

WOMEN'S SWITCHBOARD, 63 Brady, SF, 431-1414. Referrals, incorporating feedback from lesbians. Housing, roommates, legal help, counseling, bars, events.

Media: women

GRANMA, 2509 Telegraph, Berk., 841-9744. Good selection of books and periodicals for women, gays, children. Free catalog available.

MODERN TIMES BOOKS, 3800 17th St., SF., 621-2675. Heavy women's

section including books by, for and about gay women.

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Nightlife: men

CASTRO VILLAGE

If anything in San Francisco approximates a gay paradise, it's this small, concentrated neighborhood. Many of the businesses are gay owned and run, and the residents have begun to develop a community spirit as a result of recent trouble with the police. Dress is varied and always casual, with torn jeans in abundance. Scott's is the local hangout for the area's women, and on a clear (and warm) day the streets are lined with an array of male bodies.

BADLANDS, 4121 18th St., 626-9320. Casual, western decor complete with fireplace. Never very crowded or too cruisy. Open for meals at reasonable prices.

CORNER GROCERY BAR, 4049 18th St., 863-9463. One of the most unusual bars in SF. Tapes of the great operas against a background of small tables and opera posters. Delicatessen-type counter serving sandwiches and salads to hungry patrons of all ages. Men and women—the atmosphere is definitely not cruisy, but you may be able to make beautiful music together.

MIDNIGHT SUN, 506 Castro, 861-4186. Since its conversion from the City Dump, this has become one of the street's most popular alternatives to Toad Hall. The Art Moderne decor and lighting brighten up the place without discouraging healthy cruising. Mostly young men, but some women.

MINDSHAFT, 2150 Market, 626-2543. "Gender Fuck and Dopers Not Welcome" would be an appropriate warning. Almost a year old, the Shaft has dancing on the gazebo-like floor under the light show and Art Deco murals. \$1 minimum on weekends; women with proper I.D. are welcome.

MISTAKE, 3988 18th St., 861-1310. It



DRAWING BY BRUCE REIFEL

is. A bikers' bar in the Castro(?) Older crowd and pretty cruisy.

NAKED GRAPE, 2087 Market, 683-7226. Small mirrored dance floor in the back. Tacky decor. The age is varied; a few drag queens decorate the bar. Cruisy.

NOTHING SPECIAL, 469 Castro, 926-5876. The name says it all but the regulars like its quiet atmosphere.

Always a game of pool going on, and the juke box plays an occasional show tune. Mixed but generally older. So-so cruisy and very few women.

PENDULUM, 4146 18th St., 863-4441. Pretty hard-core for the Castro. An interesting array of men, and along the lines of the Mistake in butchness. Cruisy.

RAINBOW CATTLE CO., 199 Valencia, 864-9652. Stoned western decor and clientele to match, mostly young. In the back, a few tables, a simple menu and some spontaneous dancing.

TOAD HALL, 482 Castro, 864-9797. A legend in its own time. You can't hear yourself think over the blaring rock music, but who comes to think? Very cruisy, a la typical meat rack. Young and almost all men.

TWIN PEAKS, 17th/Castro, 864-9470. The Buena Vista of the Castro. Large

plate glass windows and old-fashioned decor. Tables and chairs available when it's not too crowded; 50¢ Irish coffee Sunday afternoons. A lot of watching.

FOLSOM STREET

Motorcycles, chains, and cowboy hats characterize the ten-block region of leather and western drag. There are whispers of S&M and B&D riding on the breeze although the intensity ranges from the spaced-out gender fuck at Cissy's to the solid muscle butch at the Ramrod. Few women here.

CISSY'S SALOON, 1590 Folsom, 626-5767. Funky decor and funky people. The other half of Hamburger Mary's Restaurant. Men, women and in-betweens enjoy the wide selection of taped music for dancing.

END UP, 401 6th St., 495-9550. "Young, clean-cut, well behaved and well-established." One of the City's hottest small dance bars. A trippy glass dance floor with computerized lights, a disc jockey and a go-go dancer. Sandwiches available at Jack's Back Porch.

FEBE'S, 1501 Folsom, 621-9450. SF's number one leather/western bar. The motorcycles out front say it all.

FOLSOM PRISON, 1898 Folsom, 861-2811. Number Two is trying harder with a few features we cannot describe in print. Mondays, slave auctions; Wednesdays, master auctions. Cruisy is not the word!

ROUNDUP, 6th/Folsom, 863-9628. An interesting woodsy decor complete with tree growing out of the middle of the bar. Very cruisy. They show movies to packed houses on weekends. Men, varying ages.

RAMROD, 1225 Folsom, 621-9196. The name is the idea. Lots of leather and chains. Super-cruisy if that's your scene.

STUD, 1535 Folsom, 863-2980. The name is almost a joke. Not that there aren't a

lot of butch numbers, but people wander in from Cissy's (and vice versa), making for an interesting crowd. Small dance floor on one side; art sometimes displayed on the walls. Young crowd with some women. Fairly cruisy.

POLK STREET

The emphasis in Polk Gulch is on the street and so is the action. Active cruising along the six-block stretch, with the bars as rest stops. Dress is more carefully attended to here, and there is a general absence of women.

BUZZBY'S, 1436 Polk, 474-4246. Crowd is mixed in age and sex but generally hard-core Polk St. Dancing under the silvery Hollywood Deco fixtures, with ample bleacher-like seating. Fairly cruisy; I.D.'s checked.

'N TOUCH, 1548 Polk, 441-8413. Egyptian motif and lighted glass dance floor. Charity benefits such as the Grand Opening Egyptian Night for the gay community. Older crowd, some women and drag. Moderately cruisy.

WILD GOOSE, 1448 Pine, 775-8880. Definitely not the type of people you'd take to the opera, but some like it grubby and butch. All men, all ages; the place is decorated like a trash can. Heavy cruising.

NORTH BEACH

CABARET/AFTER DARK, 936 Montgomery, 788-3365. The most popular dance bar in the City. Restaurant/night club with some very good shows, some very poor, and the biggest dance floor around. The music is loud and there's always a crowd. Women allowed with I.D., and even some straight couples come to boogie. \$1 cover on weekends.

JACKSON'S, 2237 Powell, 362-2696. Luxurious but small night club with headliners like DeDe Warwick and Julie Wilson; \$4 cover.

OLYMPUS, 901 Columbus, 346-7071.

Continued on next page

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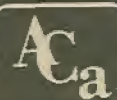
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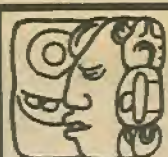
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Books

Continued from previous page

SF's newest night spot, formerly The Village. It has shows (it opens with Charles Pierce and Beach Blanket Babylon), dinners and a dance floor in the converted cellar. \$1 weeknights, \$2 weekends includes the show. A high class joint for all types of people.

AROUND TOWN

BO JANGLES, Larkin/Ellis, 771-9545. "SF's only gay soul club," boasts the sign over the Easy Street record shop. The music is hot and the dancing is good. Both men and women, a few straight, all dressed in the newest style. Moderate cruising at the bar.

RESERECTON, 567 Sutter, 781-3949. The "e" has dropped back into the lower case, and free entertainment has been added. Young people, both men and women, many. Third World, can dance to the likes of Alice Stuart and Shadowfax. Surely a true resurrection is possible here. Some cruising.

EAST BAY CLUBS

BANK CLUB, 264 14th St., Oakl. During the day it's an old straight neighborhood bar. At night a gay clientele dances to country and western music at the upstairs bar. Juke box, pool table, skeeball downstairs.

BERRY'S, 352 14th St., Oakl. Quiet drinking, visiting and cruising bar, with a working-class crowd.

BISHOP'S COFFEE HOUSE, 1437 Harrison, Oakl. Tea, coffee, cookies, 7:30 to midnight every night of the week. Gay raps for men and women Tues. nights; jazz jamming Wed.; chess Thurs. Women's night, Fri.

THE CAMPGROUNDS, 2329 San Pablo, Berk. Quiet, expensive European restaurant and bar.

CHANDELIER CLUB, 22615 Mission Blvd., Hayward. A gay family bar. Most of the regulars know each other pretty well but are not stand-offish to

newcomers. Friendly, not too cruisy, favorite of a Hayward social circle of gay couples. Country and western shares the juke with the usual rhythm and blues.

GRANDMA'S HOUSE, 135 12th St., Oakl. Days, this quiet bar is favored by the Court House crowd so it's closeted about the gay flavor of its evenings. Ownership recently passed to lesbians who want to hold on to the male regulars.

HANS', 316 14th St., Oakl. Main gay bar downtown. Dancing to the jukebox at the upstairs bar, decorated with Marlboro-man posters. Restaurant downstairs serves Eggs Benedict (\$1.50) for brunch. Hans is often around himself and likes to play polkas once in a while.

LANCERS, 3255 Lakeshore off Grand., Oakl. Bouncy plastic dance floor, raised and lighted underneath. Disc jockey rolls out cha cha's, country music, R&B to keep your toes wiggling. Relaxed, friendly, racially mixed crowd. Good sound system. Cowboy & Confederate motif on the walls. Pushy about keeping you drinking and spending.

REVOL'S, 40th/Telegraph., Oakl. A new neighborhood bar with growing patronage. Owners Ralph and Petey serve beer and wine and are willing to mix up any wine drink you can imagine. Pool table, jukebox. Applying for cabaret license to allow live music and dancing.

TURF CLUB, 22517 Mission Blvd., Hayward. Smaller, cruiser, more working class than the Chandelier.

WHITE HORSE, 66th/Telegraph, Oakl./Berk. border. Only free dance floor in Berkeley. Dancing, pool tables, juke boxes and fireplaces. "The Horse" is pushing itself as a "bisexual and boogie" bar, so it's tense and frenetic on weekend nights due to a much-resented invasion of slumming straights. Women's night Tues.

Nightlife: women

KELLY'S SALOON, 20th St. off Mission, 285-0066. Neighborhood bar with dancing on weekends. Live music occasionally, pool, ping-pong, huge bar, average drinks, no minimum. Mixture of people, informal atmosphere.

LA CAVE, 1469 Sutter, 775-2060. Dancing, pool, jukebox, small and quiet but friendly. Pool tournaments once or twice a month on Sundays at about 4:00. No ID hassle.

MAUD'S STUDY, 937 Cole, 731-6119. Casual neighborhood bar with some dancing. Mostly younger women. Nice long bar, pool table, mellow pictures on the walls. Usually quiet until after 10 pm on weekends.

PEG'S PLACE, 4737 Geary, 668-5050. Good place for dancing if you don't mind large crowds and getting dressed up. Play requested music, pool, good drinks, no minimum. Pool tournament every 3rd Monday: \$1 entrance fee, winner take all. Gay men not necessarily encouraged, but welcome. Mixture of older and younger women. Sunday brunch 11-3 pm, people's prices.

SCOTT'S, 10 Sanchez/Duboce, 864-9534. Another neighborhood bar with pinball machines, pool, jukebox and upright. Live music frequently, poetry reading, free mike last Tues. of every month. Average drinks, some dancing, warm atmosphere.

WILD SIDE WEST, 720 Broadway, 391-0460. Not much room for dancing but good live music every weekend. \$1 cover charge. Mostly younger women, casual dress. Average drinks.

FULL MOON COFFEE HOUSE, 4416 18th St., 864-9274. Great coffee

house with lots going on. For all women, gay and straight. Poetry readings, music, chess, pastry, sandwiches and a bookstore. Comfortable place to go to find out what's going on with women in the city. Can always use volunteer help. Closed Mon.

JONAH'S WHALE, 10th/San Carlos Sts., San Jose, (408) 297-6751. Becomes a women's coffee house every other Saturday. They invite you to share your art with your sisters.

EAST BAY

BISHOP'S COFFEE HOUSE, 1437 Harrison, Oakl., 444-9805. No alcohol—coffee, cakes, tea; coffee house atmosphere. Casual and informal. Women's night, Fri. Occasional live music. Lots going on—call for specifics.

LA SALAMANDRA, 2516 Telegraph, Berk., 841-9070. Women's night Sun. Live music, dancing, beer and wine, sandwiches.

SIDE TRACK, 5384 Bancroft, Oakl., 532-9355. Mixed bar. Not much dancing; pool, jukebox, beer and wine. Sat. dinner at people's prices. Casual and no hassle.

STARRY PLOUGH, 3101 Shattuck, Berk., 848-9560. Women's night, the first and third Mondays of every month. Again, live music, dancing, food served, beer and wine.

WHITE HORSE, 66th / Telegraph, Oakl., 652-3820. Women's night, Tues. Alcohol, dancing and pool. Generally a mixed bar. ■

SF Nightlife listings compiled by David Cawley, a creative writing major at SF State active in the Gay Students Union. Resource listings by Richard Boxer, who volunteers at East Bay Gay. Michael Novick, who works on the newspaper Brother, A Forum for Men against Sexism, provided East Bay Nightlife. Guardian distributor Carol Moloshco researched the women's listings.

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A Very Natural Thing

By J. Kerry Kammer

Christopher Larkin's first film, "A Very Natural Thing," consciously zeros in on middle-of-the-road gays, feeling no doubt that the glitter-and-be-gay fags and hustlers and cross-dressers have had more than their share of media exposure, generally exploitative. He has made a well-framed, thankfully frank, periodically poignant homosexual love story about handsome boy-next-door types, someone's son or nephew, not some mad drag queens from whom straight viewers can easily distance themselves.

Robert Joel plays David, a New York schoolteacher and former priest, the (pardon the expression) sensitive type who falls hard and hurting for a blond ad executive, Mark (Curt Gareth), who, although he returns his love, is just not interested in playing marriage down to the last drop.

The film is full of the delightfully dumb things lovers do in films: running in the rain, rolling in the leaves, making love on a rug in front of a necessarily crackling fire and teeter-tottering too. There is even a scene where Mark comes home from a hard-day-at-the-office-Hon, suited and wide-tied, picks up the lid from a simmering pot and kisses his slaving-over-a-hot-stove lover David.

One evening Mark and David go to a chic-fag dinner party and it's all there: candlesticks, separate crystal for wine and liqueur and God knows how many forks. The conversation ranges from general bitching about how hard it is to keep a husband to, "So this is the coveted new linen you bought in Brussels." And that's about as "faggy" as the film gets, just a little low-key dishing after dinner.

No one in the film seems to have any real concerns beyond his current romantic involvements. Indeed, David and Mark never experience any kind of real problem other than their relationship. They have a lovely apartment, chrome furniture, a piano in the living room, a rustic brick-walled kitchen, coffee perking pertly at all times and the marmalade jar in its place on the table. They both have no-sweat, well-paying jobs: David reads poems to well-scrubbed, altogether attentive, blond white children in a Catholic school, while Mark sits at a desk and tells his secretary which file to find. There is no economic difficulty or visible shortage of any sort in their lives, no political complications, racial or civil strife. No muggers, no panhandlers approach them (this is New York, remember) and no fag-baiters harass them, although they walk hand-in-hand in Central Park (pretty brazen behavior for a Madison Avenue ad man and an elementary teacher in a Catholic school). All they have to worry about is how their love might conceivably fail. And what's wrong with a little romantic fantasy? If anybody deserves their little share of celluloid sappiness, it's gays.

Even the music, while affable enough, is no more than standard, romantic genre movie music. The director, in his single-minded determination not to distract from the fervent, infectious, almost relentless romantic atmosphere of the film, won't allow even the music to suggest there could possibly be something conceivably unusual or remotely offbeat about this romance. Larkin set out to film a romance between two men, goddamn it, and you're going to feel it. With reverence bordering on the religious, he plays everything else down to ground level, so no matter what prefix you slap on to your sexuality, you're going to be moved by this relationship.



Christopher Larkin explores gay relationships in his film, "A Very Natural Thing."

Of course the romance is shot down, a pretty standard turn of the plot in love stories. David begins to find himself waiting up nights on the couch for Mark, lines like "Where have you been?!" simmering on his lips, and he comes to the slow and painful realization that the relationship isn't working, at least not for him. He starts in on some whiny numbers and accusations Mark doesn't want to hear, and he finds himself pushed over in the park one day with instructions to "Get off my fucking back."

They move apart but continue to see one another. One scene on a Ferris wheel finds Mark telling David, "I want to go to bed with you." But David declines, being the all-or-nothing sort.

There's a sequence in the baths (shot in red light as if Cecil B. were showing us Sodom and Gomorrah), then next thing we know, we're in the middle of the Gay Pride Parade in New York, 1973. The director solicits some political platitudes from some of the marchers, a touch that hasn't much to do with the film but does make for an interesting sidelight. One marching mother tells the camera how proud she is of her gay son and that she's marching to fight bigotry, a moment in the film calculated to throw a knot into the throats of many gays in the audience whose parents just refuse to hear about "it."

Somehow David finds his way into the parade, and although he never actually marches in it ("I'm just not sure marching down Seventh Avenue shouting 'Gay is Good' is going to change how straight people think about it"), he pulls a new relationship out of the deal. The remainder of the film deals with the tender if tentative affair between David and Jason, a handsome photographer with a wife and kid. "You'd like him," Jason tells his wife about David. "He's got eyes like you." Scant consolation, I would think.

As David, Robert Joel (an Anthony Perkins look-alike) is often very affecting, although at times his Stella Dallas school of suffering got a little sticky for my tastes. Curt Gareth (Mark) certainly looks the part of the prototypic handsome, cheating-through-his-teeth husband. His performance is subtle and well-shaded; a slow lump appears at wrong moments in his throat, betraying his cold, calm and masculine command, choking the slightest little tattle of tears from his hard blue eyes. Bo White as Jason, David's love interest at the

end of the film, was also good. And—sexist slut that I am—I can't resist adding that Bo White is one incredibly beautiful human animal. I suspect the day of the gay screen idol isn't too far off.

The screenplay, written by the director in collaboration with Joseph Coencas, is rather regular (pretty flat actually), certainly nothing on the level of Penelope Gilliat's "Sunday, Bloody Sunday," but at least "A Very Natural Thing" doesn't cloud the issue with breathy rhetoric about bisexuality (as if it existed on any large scale anyway). It is a film most gay men will be able to relate to first hand.

One particularly satisfactory moment comes toward the beginning of the film when Mark picks up a trick on a street corner. A comely young woman right around the corner, not two feet away from the man he's cruising (although they can't see each other), thinks she is the one being come on to. When she sees she has lost out to a man, it is a moment of comic cruelty as she stalks off half-humiliated. But for gays it is something of a cinematic victory, however small-minded, this laughter at some straight's expense. A sordid sort of satisfaction, granted, but a triumph long overdue to gay men, who have served the cinema as comic relief and prissy joke butts for too many years themselves.

The romantic moments in "A Very Natural Thing" are frequent and well-felt, tender and true, and it was great as a gay man to sit back and identify with lovers on screen without having to overlook the fact that the one I was relating to was often a woman. And I'm glad director Larkin resisted the temptation to make all the men beautiful and fault-free, and that he gave his characters hang-ups and misgivings about their lives. I'm pleased that he let the film be a little sad without the wholesale pitifulness of "The Boys in the Band."

Gay artists may be at the same impasse as black artists some years back. They are more or less newly come out and are expected by their peers to take special, public pride in their sexual (racial) particularities. They are encouraged by the general positive, forward force of the movement to produce larger-than-life legends of flawless proportion, presumably to counteract the pre-supposed negative feelings the rest of the world must have about them. But coming out is a painful stage for most everybody. Ugly, hurtful things are bound to come down in the process. The paradox is that, presumably for purposes of public relations, third-world artists are not encouraged to dwell on negative, frustrated feelings. Christopher Larkin's film strikes a healthy and satisfactory balance.

I certainly wouldn't call it a brilliant film, and it could hardly qualify as really innovative in any artistic sense. But in its way "A Very Natural Thing" is an important film, a movie milestone of sorts. I imagine long after I've forgotten most everything about the film—the plot, the uncaptivating music, even the characters themselves—I'll remember the positive, warming impact of seeing two grown men on screen—larger than life, no less—in a loving, sharing, wholesome relationship.

No doubt there will be hard-core militant homosexual types who will denounce this film for its emulation of undesirable, outmoded heterosexual behavior (the acting out of a marriage). But even at the risk of sounding slightly mawkish, I would call the film heartwarming. I only hope heterosexuals who see the film can look beyond the "novelty" of the relationship between David and Mark to see a tender, touching, and A Very Natural Thing. ■





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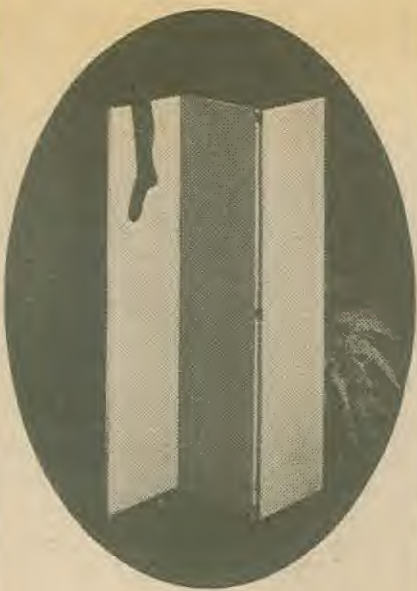
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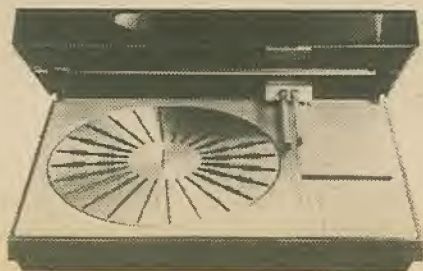
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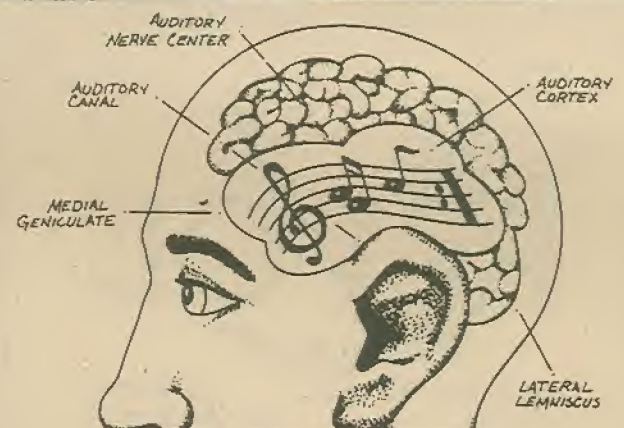


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Janis

by Valerie Vision

Toward the end of Janis's show-stopping performance of "Ball and Chain" at the 1967 Monterey Pop Festival, the camera cuts to Cass Elliot, her face rapt with admiration, wonder and incredulity at the woman who was to become rock-and-roll's first and only female superstar. Now that Cass is dead too, the bond between them seems obvious and poignant. Like Judy Garland or Marilyn Monroe, by the standards of the world where they sought success they were too needy, too fat, too ugly or too beautiful. Their very vulnerability was the source of their magnetism; their talent was what exposed them, yet the only thing that gave them refuge. In Janis's case she transformed rejection, pain, anger and loneliness into a power so strong that when I saw this movie, all of us in the audience freaked, laughed, cried, yelled and clapped just as if she had been performing live.

Produced by F.R. Crawley and edited by Howard Alk and Seaton Findlay, "Janis" is a compilation of performances (Monterey, Woodstock and the 1970 Canadian tour), interviews and a recording session. Without the sentimentality and sensationalism that biographers Myra Friedman and Peggy Casserta capitalized on, the film still reveals more about Janis than anything else I have heard or read. Focusing on her musical and personal vitality, these men have produced a document that captures the power of rock-and-roll stardom at its most glorious but also confirms my feminist belief that it's a perilous sacrifice for a woman to make it in a man's world.

Offstage Janis appears strikingly cheerful and candid, lacking the defensive pretensions of stardom. Even on the Dick Cavett show—"You're a real swinger," she tells him, "I can tell by your shoes"—she is totally at ease. When she sits down breathless after singing "Move Over," Cavett mumbles something to the effect of "Boy, you get worked up." Deflecting his pseudo-hip nervousness, Janis says it's hard for her to stop after just one song, explaining that this one is about men, how they're "always holding out something they're not prepared to give." She leaves him totally nonplussed by impulsively inviting him to her tenth high school reunion. "They laughed me out of high school, the town and the state."

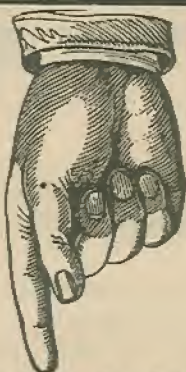
Janis created a tragic persona that would be

taken as the whole truth by people who wanted to see only her suffering. But the movie shows her as capable of a real, not just a feigned, good time, and as a hard-working, serious singer. By seeing her as so open, so willing to put her self out front, I could imagine what despair and insecurity followed the rejection of her directness, what unmet needs would turn her into an alcoholic and a junkie. The unstated and unseen violations become more terrible than any visible ones could ever be.

If the film did nothing more than show her performances it would still be a service, to remind us of what she did, not just of what happened to her and what others projected on her. Like Jimi Hendrix, who also sought to cross into alien territory, Janis had a power that came to be regarded as sexual and not musical. To men she may have been a symbol of hippie sex; she feels like a contemporary to me, talking straight in an honored and familiar way that other women of the Seventies would be at home with. I believe that if Janis had been part of a women's culture she wouldn't be dead, but that isn't to say that she could or would have chosen it.

No simple answers. A (male) friend of mine said Janis wanted to be famous. No doubt. Just like women wanting washing machines and blacks wanting Cadillacs: it's what's available that counts. The filmmakers understood this—it's clear from the last sequence.

A shy girl is the first to get up on the stage during Janis's last number. Wrapped in a shawl, she can hardly believe she is there. Sensing her fear and timidity, Janis reaches out and tries to get her to dance, to draw her into her own energy. But the girl is too scared, and Janis, who wants, after all, to get it on, finally turns away from her and dances with the increasing numbers of men crowding the stage. The camera pulls back and shows Janis surrounded by men, the center of attention, turning them on, being turned on by their confirmation of her own desirability, while the girl shrinks back, obscured. And as I thought of myself and other women who have settled for being sexy when what they wanted was to be loved, and cried for maybe the fifth time, I had to hand it to these guys for making a movie worthy of its subject. ■



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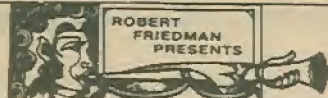
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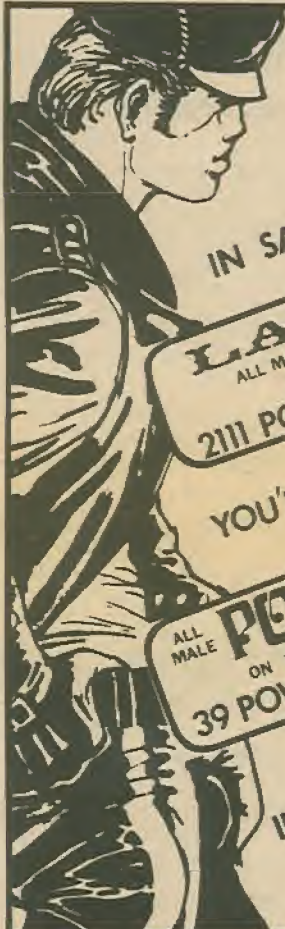
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"Playing games with the surface values of a great play," said ACT's William Ball in 1961, "is simple dilettantism, and any director who does so in the name of art is neither honorable nor trustworthy." But despite his distaste for the process, Bill Ball has been "playing games" with masterpieces since the inception of ACT nine years ago. Theatrical excess and gimmickry have become his directorial hallmarks and if (as he claims) this makes him artistically "neither honorable nor trustworthy," I won't argue. Indeed, he earns the judgment even more richly with his latest travesty, a mangled version of Shakespeare's "Richard III," in which his superficial attempts at originality look like the work of a sadistically inclined, sexually hyped, adolescent aficionado of Flash Gordon comic strips.

Written in 1593, and one of Shakespeare's first history plays, "Richard III" charts the fall of the house of York, ending with the victory of the earl of Richmond, who as King Henry VII began the reign of the Tudor monarchs. Long and full of royal complexities only an avid Anglophile could cherish, "Richard III" is not considered one of Shakespeare's most accomplished dramas. It remains popular for its portrait of the criminally ambitious cripple Richard, who strewed his devious path to the throne with dead bodies and ruined lives.

Shakespeare created no simple melodramatic villain here. The deformed, charismatic Richard attracts and repels simultaneously; like a cyclone he sucks people up. Richard's mind operates with a cool, scientific, artful precision, unhampered by emotionality or the mess of moral considerations. His appeal extends beyond those characters on stage already committed to evil.

Richard can manipulate the suicidal, insecure or avaricious, to whom his uncompromised singleness of purpose is more compelling than their lives of anonymity or confusion. Unlike the corrupt but vulnerable royalty who surround him, the ascending Richard is untroubled by affection or conscience. For Richard (Shakespeare is always contemporary), the attainment and maintenance of power justifies any means necessary.

ACT has reduced Shakespeare's fascinating study of Richard's perversion to a series of grotesque tableaux replete with steaming dry ice, cleaving bosoms, swollen codpieces and poorly executed slow-motion karate demonstrations suggestively bathed in bloody red light. Randall Duk Kim as Richard would undoubtedly be effective if he were given some decent direction, but under Ball's tutelage, Kim creates a spidery caricature. Costumed in studded black leather (an S&M touch to prepare you for the ensuing spiked collars and chains), Richard's infirmities have been expanded to include not only the traditional hunched back and withered arm, but a badly foreshortened leg as well. However, knowing Ball's penchant for subtlety, I suppose we're lucky Kim doesn't appear as a maniacal quadriplegic.

As a whole, the acting in this production is incredibly inept, with the exceptions of Elizabeth Cole as the "painted Queen" Elizabeth and Raye Birk as Richard's henchman Buckingham. Both give authoritative performances under difficult circumstances. The other actors don't fare as well. Fredi Olster, an actor in her piping-voiced twenties, is terribly miscast as Margaret, the ancient, grief-maddened widow of Henry VI. Richard refers to Margaret as "a foul wrinkled witch," so Ball,

taking literally that clue from the reliable villain, has the tragic, ranting Margaret appear as a screeching crone with a broomstick-like staff, streaming stringy gray hair and Halloween make-up.

Ball also misuses the ironic moral musings of the mercenaries (Charles Hallahan and Michael Hume) hired to kill Richard's brother Clarence as an opportunity for an Abbott-and-Costello vaudeville routine, an atrocity I thought couldn't be topped until the frail conquering hero Richmond prances in with a plumed headpiece and a bare chest, looking cute but totally incapable of defying the irascible Richard.

Robert Blackman's set, a blatantly symbolic huge metal crown which hangs over a constricted platform stage, is striking but extraneous.

Sometimes during ACT's summer hiatus, I get a little soft in the head and feel that we are fortunate to have this "professional" theatre in our midst keeping us in touch with "culture." It's a delusion I quickly discard when faced with productions like "Richard III." ACT, with its ostentatious costumed displays, is choking on its own opulence. What they consistently run short of are the only essential ingredients of meaningful theatre: purpose, intelligence and imagination.

Manhattan Project

"Alice in Wonderland," adapted by Andre Gregory, and "The Seagull," by Chekhov, The Manhattan Project, Zellerbach Auditorium, Oct. 17 & 18.

There are only a few theatre critics I unequivocally admire, and among the foremost of these is John Lahr (Bert's son), who has written two magnificent volumes of criticism, "Up Against the Fourth Wall" and " Astonish Me." When Lahr says that one of the most memorable theatre performances he's seen is Andre Gregory's version of "Alice in Wonderland," I'm impressed, and I eagerly looked forward to the Manhattan Project's (Gregory's troupe) recent visit to Berkeley.

The Manhattan Project has gained an enviable avant-garde reputation for their production of "Alice." And while they're supposedly a group interested in experimentation, they're evidently reluctant to let go of a good thing: they've been performing "Alice" rather consistently for the past five years. That's a long time to be doing one show, and it may explain the dichotomy between Lahr's favorable reaction (he saw it when it opened) and my own disappointment.

Basically, this "Alice" for adults is a conglomeration of theatrical styles from satire to slapstick. It's performed under a parachute canopy in a small playing area with the audience seated around three sides. The six players (with the exception of Alice) play a variety of roles with an imaginative use of movement and malleable suggestive costuming. Conceptually, the show follows Carroll's tale with abbreviated accuracy but stresses the inherent element of macabre madness: Alice's journey down the rabbit hole is seen as the ultimate "trip."

So far so good. Where the Manhattan Project fails for me is in the banality of its humor and characterizations. For example, their sturdy, husky-voiced Alice comes on with a broad New York accent (always good for a laugh). At the Mad Hatter's party the dormouse passes his time bopping the others with loaves of French bread and then proceeds to spray them with regurgitated crumbs, while another guest writes on a handy blackboard, "Cheshire cats like pussy." This is followed by a recitation of the White Knight's poem "Haddock Eyes," using an impersonation of Bob Dylan. That's funny? Well, maybe on the Carol Burnett Show, but it hardly passes muster as exploratory theatre.

The Manhattan Project worked for two years to prepare this penetrating production of "Alice." For the past year they've been laboring with Anton Chekhov's "The Seagull." Naturally it's still in a very rough state, but they did give an "open rehearsal" of this "work in progress" at Zellerbach Auditorium. I have nothing against open rehearsals—in fact, they're generally rather stimulating—but I do think it's graceless to charge up to \$4.50 (as they did at Zellerbach) for the privilege of watching a ragged run-through of a surprisingly ordinary rendition of Chekhov.

Ostensibly, the group needs these gobs of practice to find the "realistic" and "relevant" elements in "The Seagull," but their effort was no more revealing than many others I've seen. In their eagerness to psych out the characters they tend to create parodies rather than the realism they're after. There is, however, a naive looseness to their approach, almost an improvisational

quality, but of course that may disappear after they rehearse the play for another year or so.

It's interesting to note that, based on their reputation for "new" concepts in theatre, the Manhattan Project receives support from the National Endowment for the Arts, the New York State Council on the Arts, the Shubert Foundation and the Rockefeller Foundation.

No Place To Be Somebody

By Charles Gordone, Multi-Ethnic Theatre. Mission High School, Carl & Stanyan (enter from Carl St.). 7 pm Fri., Sat., Nov. 2-3. \$1.50 gen., \$1 student. Info. 731-8100.

There is absolutely nothing extraordinary about black playwright Charles Gordone's melodrama, "No Place To Be Somebody." In fact, it's one of the few plays I'd like



Martin Hicks and Karen Carlson in "No Place To Be Somebody."

to see buried and forgotten. But it is unusual to see this barroom saga, full of violence, prostitution and expletives, performed intact by high school students. The only change I noticed was that the sensitive Melvin, who took ballet lessons, became a Melva here; otherwise the students boozed, whored, cussed and shot at each other just as the script says.

While I ardently wish they'd chosen a better vehicle, the Mission group's attraction to Gordone's multi-racial ghetto drama is understandable, and they manage to squeeze all the individuality they can into the playwright's collection of stereotyped characters. Many of these performers are remarkable, as good if not better than the professionals I saw do the play a few years ago. Particularly fine are Michael Saipaia as the narrator Gabe, Patrick Gyllstrom as the frustrated drummer Shanty Mulligan, Cora Beasley as the long suffering Johanna Jackson, Martin Hicks as the bartender Johnny and finally, one of the most relaxed and finely honed performances I've seen in a long time, Albert Dennie as the old time hustler Sweetie Crane. And I'm not being condescending. These performers are very talented.

"No Place To Be Somebody" is directed by Lewis Campbell, the drama teacher who founded the Multi-Ethnic Theatre in 1971. The group's survival is a tribute to Campbell's tenacity in dealing with school officials who are either hostile or indifferent to his vision of creating a vital, contemporary, independent performing unit in the schools.

SHORT TAKES

Modern dance choreographer Gloria Unti will hold a weekend seminar in creative teaching techniques at the Performing Arts Workshop Sat. and Sun., Nov. 2 & 3. As an alumna of one of Unti's previous mini-courses, I recommend the experience highly, not only for teachers but for anyone working in the arts.

Also at the Performing Arts Workshop, playwright Nancy Walter is teaching a unique class, "Making Performances." The Wednesday evening class takes a cross-discipline approach to the creation of dramatic events, with guest teachers and students who are dancers, writers, actors and technicians. The Performing Arts Workshop is at 340 Presidio Ave. Info. 931-9228. ■

EVENTS

NOVEMBER 1 THROUGH 16

MUSIC - DANCE

Welsh Guards and the Argyll and Sutherland Highlanders, massed bands, pipes, drums and dancers, Oct. 31, Flint Center, De Anza College, Cupertino, 246-1160, \$3-\$6.

1750 Arch Street: G.S. Sachdev with evening ragas for solo bamboo flute, Nov. 1; lute duets and guitar duets, including works by Robert Johnson, Brahms, Ravel and Granados, Nov. 2; afternoon ragas on solo bamboo flute, G.S. Sachdev, Nov. 3, 4 pm; pianist Viola Luther Hagopian and cellist Jean Maguire Mitchell, program includes Challen's Ballade and Debussy's Sonata, Nov. 3; Ives's 3rd Violin Concerto Sonata and Schoenberg's 1st String Quartet, Nov. 7; La Bonne Chanson by Gabriel Faure, plus other works, Nov. 8; Des Artes Trio performs Telemann and van Boer, Nov. 9; Tembang Sunda: Chamber Music of West Java, Nov. 10; Memories of Arnold Schoenberg, a discussion with Felix Khuner, Nov. 14; pianist Julian White plays Charles Ives's 2nd Piano Concerto, Nov. 15; operatic duos by soprano Geraldine Reicher and tenor Timothy Michaels, "Le Reve" from Puccini's "Manon," "Vogliatembene" from Madame Butterfly and others, Nov. 16; flute and piano recital with Alexandra Hawley, flute, and Robert Hagopian, piano, Nov. 17, all 8:30 pm unless otherwise noted, 1750 Arch St., Berk., 841-0232, \$2.50/\$2 student.

Cosmic Mass and Celebration casting Nov. 1, 7:30 pm, no experience necessary to take part in the Dec. 6 pageant celebrating the essence of the world's major religions, casting at First Unitarian Church, Geary/Franklin, info 863-7383 or 924-3246 (Marin).

American Society for Eastern Arts presents Javanese dance with gamelan orchestra, Nov. 1; South Indian vocal music, Nov. 5; Balinese dance with gamelan orchestra, Nov. 8; South Indian music, Nov. 12; Wayang golek (rod puppets) with gamelan orchestra, Nov. 15, all 8 pm, Center for World Music, 2640 College, Berk., 548-7777, \$3/\$2.50 students and ASEA members/\$1.50 children.

North Indian Classical Music series: New Maihar Band and Tal Vadhyan Rhythm Band featuring Zakir Hussain on tabla, Nov. 1; G.S. Sachdev, flute, and Zakir Hussain, tabla, Nov. 8; Kathak dance with Chitresh Das, Nov. 15, all 8 pm, San Rafael Improvement Club, 5th/H, San Rafael, 454-6264, \$3, to benefit Ali Akbar College of Music.

Winterland: Mahavishnu Orchestra, Electric Flag and Moby Grape, Nov. 1-2; Gregg Allman, Nov. 8-9; New Riders of the Purple Sage, Commander Cody and David Bromberg, Nov. 15-16, all begin 8 pm, \$6/\$5 advance, tickets available from Ticketron, 788-2828.

Candlelight Concert Chamber Series by the SF Conservatory Players: "Viennese Schlag," Schubert and Mozart, Nov. 1; "Copland and Friends," Eliot Carter's Trio Sonata, Copland's Quiet City and Poulenc's Piano-Wind Sextet, Nov. 8; "An Evening for the Baroque Buff," Telemann and Bach, all 10 pm, Old First Presbyterian Church, Van Ness/Sacramento, 776-5552, \$1.

Quivering Motions, an evening of four-channel electronic music by Anthony J. Gnazzo, Nov. 2, 8:30 pm, Cat's Paw Palace, 2547A 8th St., Berk., \$2.

Haydn and Mozart clavichord works and Mozart Lieder of the 1780s performed by Joan Benson on fortepiano with Nile Norton, tenor, Nov. 2, 8 pm, Community Music Center, 544 Capp (between 20th and 21st Sts.), 647-6015, minimum donation 50¢.

Jackson Five, Nov. 3, 7:30 pm, Oakland Coliseum, 635-7800, \$5.50-\$7.50.

Nigel Rogers, tenor, and Colin Tilney on harpsichord present music of Purcell, Frescobaldi, Handel and Italian baroque masters, Nov. 3, 8 pm, Hertz Hall, UC Berk., 642-2561, \$3/\$1.50 students.

Chick Corea and Return to Forever plus Renaissance, Nov. 5, 7:30 pm, Zellerbach Aud., UC Berk., 642-7477, \$3.50-\$5.

Oakland Symphony, cellist Janos Starker solos in Dvorak's Cello Concerto, also Shostakovich Symphony No. 1 and Istar (tone poem) by D'Indy, Nov. 5, 6, 7, Paramount Theatre of the Arts, 2025 Broadway, Oakl., 465-6400.

George Harrison and Ravi Shankar, Nov. 6-7, 8 pm, Cow Palace, \$9.50; Nov. 8, Oakland Coliseum, 6 and 10 pm, \$7.50-\$9.50.

Bach to Bach, SF Symphony's series of music composed by members of the Bach family: Nov. 6, Symphony No. 1 by C.P.E. Bach and J.S. Bach's Brandenburg Concertos Nos. 3 and 5; Nov. 8, J.C. Bach's Overture to "Lucio Silla" and J.S. Bach's Concerto for Harpsichord and Orchestra in D Minor, Brandenburg Concertos Nos. 1 and 2; Nov. 12, SF Symphony Chorus joins in for J.S. Bach Cantatas Nos. 30 and 34, plus W.F. Bach's Sinfonia in F Major; Nov. 15, J.L. Bach's Suite in G Major, J.C. Bach's Sinfonia in G Minor and Overture to "Temistocle," J.C.F. Bach's Sextet in C Major for Piano, Oboe, 2 Horns, Violin, Viola and Basso Continuo, plus J.S. Bach's Violin Concerto in E Major, all 8 pm, Palace of Fine Arts, Bay/Lyon, 626-8345 or 397-0717 for tickets, \$4-\$7.

Couperin Consort plays Bach, Telemann and Hotteterre, Nov. 6, 8 pm, Palace of Fine Arts, Bay/Lyon, 563-7337, 25¢.

National Dance Company of Senegal, Nov. 6, 8 pm, Zellerbach Aud., UC Berk., 642-2561, \$2.50-\$4.50/\$1.50-\$3.50 students.

Anthony di Bonaventura, pianist, offers program including Bach's French Suite No. 6, Four Sonatas by Scarlatti and Mozart's Sonata in C major, Nov. 8, 8 pm, Hertz Hall, UC Berk., 642-2561, \$3/\$1.50 students.

Martha Graham Dance Company, lecture-demonstration, Nov. 8, 8 pm; performances Nov. 9-10, 2 and 8 pm, Zellerbach Aud., 642-2561, \$4.50-\$6.50/\$3-\$5.50 students.

Collegium Sine Nomine with 13th century vocal and instrumental music (in costume), Nov. 9, 8 pm, Community Music Center, 544 Capp, 647-6015, \$2 donation.

Organ Recital commemorates the 50th anniversary of the Palace of the Legion of Honor in Lincoln Park, Nov. 9-10, 3 pm, in the galleries, Ludwig Altman at the keyboard, free.

Randy Newman and Ry Cooder, Nov. 9, 8 pm, Berk. Community Theatre, Ticketron 788-2828, \$4.50-\$6.50.

Fairport Convention with Sandy Denny and the Ozark Mountain Daredevils, Nov. 10, 8 pm, Berk. Community Theatre, Grove/Allston, Berk., Ticketron 788-2828, \$4-\$6.

Pianist Lois Brandwynne plays selections by Mozart, Schubert, Schumann and Brahms, Nov. 10, 3 pm, Periwinkle Art Gallery, 1227 Danmann Ave., Pedro Point, Pacifica, 359-5230, \$2.50/\$1.50 students/\$1 under 12.

Fernando Valenti sparkles on harpsichord, Nov. 10, 2:30 pm, Veterans' Aud., Van Ness/McAllister, 921-0611, \$6, \$5, \$3.50.

Schola Cantorum singing program including "Laud to the Nativity" by Respighi and J.S. Bach's Magnificat in D, Nov. 10, 8 pm, Flint Center, Stevens Creek/Stelling, De Anza College, Cuper-



"Glinda the Good" amid Plain and Peanut in the "mad-as-a-hatter" revue, "Beach Blanket Babylon," opening Nov. 1 at the Olympus, 901 Columbus Ave., SF, 567-3353.

tino, 246-1169, \$2/\$1 seniors.
Puccini Memorial Concert, arias and duets by soprano Aline Pierce de Eraso and tenor Richard Brown, accompanied by Antonio Ubeldo, Nov. 10, 4:30 pm, Old First Presbyterian Church, Van Ness/Sacramento, 776-5552, \$2.

Father-Daughter concert with Miriam Abramowitsch, mezzo-soprano, and pianist Bernhard Abramowitsch, program includes Schubert Lieder and Four Serious Songs by Brahms, Nov. 10, 8 pm, Hertz Hall, \$3/\$1.50 students.

Berkeley Contemporary Chamber Players celebrate Arnold Schoenberg's 100th birthday anniversary with program including his Ode to Napoleon, Nov. 11, 8 pm, Hertz Hall, UC Berk., 642-2561, \$2/\$1 students.

Ishvani and the Dance Theatre of Om, original Dances and Fables of India, Nov. 13, 8 pm, Veterans' Aud., Van Ness/McAllister, free.

Schubert B Flat Major String Quartet, musicians from the SF Conservatory of Music, Nov. 13, 8 pm, Palace of Fine Arts, Bay/Lyon, 25¢.

Deep Purple, Nov. 13, Cow Palace, 334-4852, \$5.50.

Berkeley Promenade Orchestra presents Wagner's Overture, Flying Dutchman, Strauss's Four Last Songs featuring soprano Luana DeVol and Vaughan Williams "Sinfonia Antartica," Nov. 15, 8 pm, First Congregational Church, Dana/Channing, Berk., and Nov. 16, 8 pm, Grace Cathedral, California/Taylor, for tickets ASUC box office 642-3125, \$2.50.

The King's Singers, Nov. 15, 8 pm, perform English Madrigals, Williamson's The Musicians of Bremen, Poulenc's Four Little Prayers of St. Francis of Assisi and others, Hertz Hall, UC Berk., 642-2561, \$4/\$2 students.

Guillaume Dufay: A Quincente-

nary Celebration with the University Repertory Chorus and Instrumentalists, Nov. 16, 8 pm, Hertz Hall, UC Berk., 642-2561, \$1/50¢ students.

University Symphony Orchestra presents Stravinsky's music for the ballet "Petrushka," Feliciano's Mutations for Orchestra and others, Nov. 17-18, 8 pm, Hertz Hall, UC Berk., 642-2561, \$1/50¢ students.

Ilana Vared, second artist featured in a special series of women classical performers presented by

Robert Friedman, Israeli-born pianist, program includes Chopin and other 19th century masters, Nov. 17, 2:30 pm, Veterans' Aud., Van Ness/McAllister, 921-0611, \$3.50-\$6.

Video/Radio, see the boss jocks spin platters on the tube, every weekend, Sat. noon-8 pm and Sun. 2-10 pm, look for DJ Mongo Reggae Nov. 2-3, cable channel 6, call 285-8400 weekends for the schedule. □

THEATRE

ACT: "Pillars of the Community," by Henrik Ibsen, Nov. 1, 9, 11, 14, at 8:30 pm, and Nov. 6, 9, and 16 at 2:30 pm; "Cyrano de Bergerac," by Edmond Rostand, Nov. 2, 5, 7, 13 and 15 at 8:30 pm, Geary Theatre, 450 Geary, 673-6480, \$4-\$8.50/\$3.50 student rush and senior citizen matinee, available after noon the day of the performance.

Bill Cosby Show, Nov. 15-17, Fri. 8:30 pm, Sat. 7:30 and 10:30 pm, \$5.50-\$7.50; Sun. 4:30 pm, \$3.50-\$5.50, Circle Star Theatre, 1717 Industrial Rd., San Carlos, 982-6550 or 364-2550 from SF.

"The Boy Friend," San Jose Music Theatre production takes you back to the good old days with take-off on Twenties musical style, Fri.-Sat., Nov. 9-30, 8:30 pm, Montgomery Theatre, 145 West San Carlos, San Jose, 286-6841, \$5/\$3.50 student.

"The Dybbuk," presented by National Theatre of the Deaf, based on Jewish folk tale, dealing with a soul possessed, devils, demons and exorcism, Nov. 13, 8 pm, Zellerbach Aud., UC Berk.,

642-2561, \$2.50-\$4.50/\$1.50-\$3.50 students.

"The Little Foxes," presented by Berkeley Repertory Theatre, taking care of the family business in a small Southern town in the ruthless spirit of free enterprise, Tues.-Sat. 8 pm, and Sun. 7 pm, through Dec. 1, 2980 College Ave., Berk., 845-4700.

Little Theatre of the Deaf, company of deaf and hearing actors, interpretations of traditional literature and improvisation, with children and adults in mind, Nov. 13, 2 pm, Wheeler Aud., UC Berk., 642-2561, \$3/\$2 student (no reserved seats).

"The Maids," by Jean Genet, tells of the fantasy life of two maids in the service of an aristocratic woman, Fri. 8:30 pm; Sat. 7:30 and 10 pm; Sun. 5 pm, through Nov. 30, Intersection Theatre, 756 Union, 824-7953, \$3.50/\$2.50 student.

"The Man Who Came to Dinner," presented by The Firemark Players, Fri.-Sat. Nov. 8-23, 8 pm, Fireman's Fund Theatre, 3333 California nr. Presidio, \$2.

"Night Must Fall," suspense thriller by Emyln Williams, held over Fri.-Sat. 8 pm and Sun. 7:30 pm through Nov. 10, Eureka Theatre, 16th/Market (Trinity Methodist Church), limited seating, call 863-9026 or 863-7133 for reservations, \$2.

"Rickets: A Day in the Life of the Counter Culture," new musical by Warped Floors, Nov. 1-2, 7-9 at 9 pm, and Nov. 3 and 10 at 3 pm, Montgomery Playhouse, 622 Broadway, \$4/\$2 matinees.

"Romeo and Juliet," produced by The Pub Theatre Company, Fri.-Sun. through Nov. 10 and Wed.-Fri. Nov. 13-29, 8 pm, Opera Variety Theatre, 3944 Balboa, 752-4360 or 566-8805 (one hour before performance), \$3.50-\$4.50/\$2.50 seniors and students.

"The Seagull," Mills College Drama production of Anton Chekov's work, Nov. 7-9 and 14-16, 8:30 pm, Lisser Hall Theatre, Mills

College, Oakl., 632-4222, \$2/\$1 students.

"The Typists" and "The Tigers," two one-act comedies by Murray Schisgal, Nov. 15-16, 9 pm, Fellowship Coffeehouse, 2041 Larkin St., 285-4323, \$1.50 donation.

"Three Men on a Horse," comedy about a naive greeting card writer who thinks he can dope the races, presented by Oakland Civic Theatre, Fri.-Sat. Nov. 2-23, 8:30 pm, Lakeside Park Garden Center, Lake Merritt, Oakl., 452-2909.

"Where's Charley?" musical comedy based on "Charley's Aunt" by Brandon Thomas, Nov. 8-9 and 15-16, 8:30 pm, Kaiser Aud. Theatre, Kaiser Center, 300 Lakeshore, Oakl., 531-9597, \$5. □

GAY

Angel Island hike, Nov. 17, take 10 am ferry from Pier 43½, Fish-

erman's Wharf, meet at park entrance on the island; bring lunch, liquids and comfortable shoes (sponsored by SF Gay Rap, 922-5247).

Beginning Acting and Improv., ongoing Thurs. night workshop, 8-11 pm, including script reading, stage tech, theatre games, 2347A Market nr. Castro, \$4/session.

Bisexual Women's Party, Nov. 16, 8 pm, Berkeley Women's Center, 2112 Channing, Berk., 548-4343 or 548-4345.

Daughters of Bilitis, raps every Mon., 7 pm; Nov. 4, Are you up front on your job? Nov. 11, Three women artists talk about their work; Nov. 14, Meet Allyne the Muni driver and find out "How?" 1005 Market No. 402, 861-8689, \$1/50¢ members.

Fruit Punch, gay men's radio program "to tickle your soul and inform your head," every Wed., 10

pm, KPFA (94.1 FM) and KPFB (89.3 FM), usually takes phone calls from listeners during programs, 848-6767 in East Bay or 981-7730 in SF.

Gay Men's Rap, Fri. 7 pm, First Baptist Church, Haste/Dana, Berk., 654-1578.

Gay Sunshine Benefit reading with novelist William Burroughs and poet John Giorno, Nov. 4, 8 pm, First Unitarian Church, 1187 Franklin/Geary, \$2.

Gertrude Stein—Two, series of informal evenings sponsored by Lavender U. celebrating Gertrude and her world, starting Nov. 13, call Paul (285-0524), Ritch (552-3609), or Michael (653-9140) for location, \$1.

Lesbian Radio: Lesbian Express every Sun., 5-6 pm; Radio Free Lesbian every other Sat., 6-6 pm, KPFA and KPFB in Berk., both programs often take calls from

women, 981-7730 (SF) or 848-6767 (East Bay).

Popular Fetishes, panel of psychologists and fetishes explores the development of sexual specialties, Nov. 13, 7:30 pm, Fellowship Church, 2041 Larkin nr. Broadway, sponsored by Gay Students Coalition.

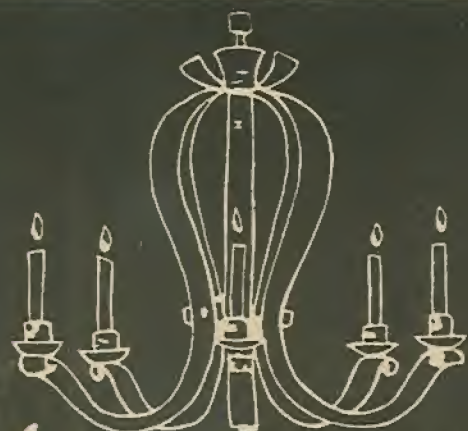
SF Gay Rap, every Tues. 8 pm, 121 Leavenworth, 922-5247.

Witchcraft and the Gay, six-week Lavender U. course by Greybeard, starts Nov. 4, 8 pm, at Gay Rap, 121 Leavenworth, \$1. □

CLUBS SAN FRANCISCO

Boarding House: Bo Diddley and Raw Soul through Nov. 3; John Stewart and Lori Lieberman, Nov.

Continued on next page



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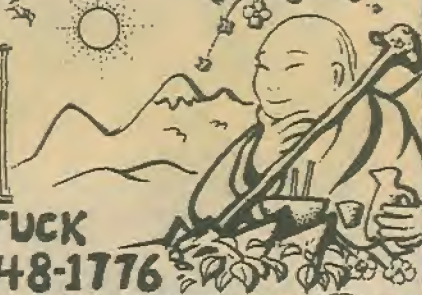
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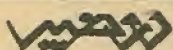
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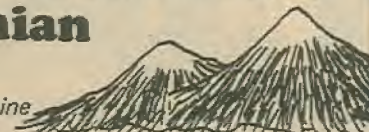


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Continued from previous page

5-10; The Committee, Nov. 19-Dec. 1, 960 Bush, 441-4333.

Coffee Gallery: George, Mike Wilhelm and J.C. Burris, Nov. 1 and 8; Suki and the Good Head Band and Doug Adams, Nov. 2 and 9; Mon. bluegrass and country, Tues. auditions, Wed. poetry, Thurs. open mike, Sun. comedy, magic and surprises, 1353 Grant, 362-9369.

Full Moon, coffeehouse for women: Cris Williamson, Nov. 1-2, 8 and 10 pm, \$1 donation; Willow Cliff-Swallow, Nov. 3; Paula and Helen, Nov. 7, 8:30 pm; Diane Hudson, Nov. 8, 9 pm, \$1 donation; Jolie Kanat, Nov. 15, 8:30 pm, 18th St./Eureka, 864-9274.

Garden of Earthly Delights: Cosmic Popcorn, Nov. 1-2; Up in the Air, Nov. 3-4, 14-16; Mozin' Greeting, Nov. 5-7, 12-13; Mongoose, Nov. 8-9, 17-18; Fleshtones, Nov. 10-11, 199 Mississippi/Mariposa, 863-9320.

Great American Music Hall: Kenny Burrell, Nov. 1-2, 9 and 11:30 pm; Bill Evans Trio with Eddie Gomez and Marty Morell, Nov. 8-9, 9 and 11:30 pm; Paul Winter Consort, Nov. 12, 9 and 11:30 pm; 859 O'Farrell; 885-0750.

Keystone Korner: Mike Nock and the New Fourth Way, Nov. 4-5; Infinite Sound, Nov. 11; Eddie Henderson Quintet, Nov. 12-17; Bobby Hutcherson Quintet, Nov. 18, 750 Vallejo, 781-0697.

Orphanage: Cism, Nov. 1-2, 6-9; Les Dudek Band and Yesterday and Today, Nov. 3-5; Niteshift, Nov. 14-16, 870 Montgomery, 986-8008.

Wild Side West: BeBe K'Roche, Nov. 1-2; Hoot, Nov. 8-9, 720 Broadway, 391-0460.

EAST BAY

Keystone Berkeley: Jerry Garcia and Merle Saunders, Nov. 1-2; Doug Sahm, Nov. 8-9, 2119 University, Berk., 841-9903.

Freight and Salvage: Lawrence Hammond and the Whiplash Band, Nov. 1; Celtic Tradition, Nov. 2; Best of the Hoots, Nov. 5; Bill Steele, Nov. 6; Suzie Rothfield, Nov. 7; Ray Parks and Friends, Bluegrass Fiddlers, Nov. 8-9; hoot night, Nov. 12; Revelations and Ja-Da, Nov. 13; Dick Oxtot and his Hot Four with Terry Garthwaite, Nov. 14; Silver String Macedonian Band, Nov. 15; High Country, Nov. 16, 1827 San Pablo, Berk., 548-1761.

New Orleans House: Salsa de Berkeley, Nov. 1; Coal Train, Nov. 7; Great American Music Band, Nov. 10, 1505 San Pablo, Berk., 525-2221.

Ordinary: Dick Oxtot and his Hot Four with Terry Garthwaite, Nov. 2; Charlie Musselwhite, Nov. 1; Energy Crisis, Nov. 8; Jack O'Hara, Wed., Charlie Hickox, Thurs., 3974 Manilla, Oakl., 665-3640.

Starry Plough: Save Our Campus Benefit, Nov. 3; United Farmworkers Benefit, Nov. 10; open poetry readings, Tues.; movies and BeBe K'Roche, Wed.; Sean O'Neill sings Irish ballads, Thurs.; Kevin Keegan's band with Irish music, Fri.; Lynn and Kate with country and western, Sat., 3101 Shattuck/Prince, Berk., 841-7459.

NORTH-SOUTH

Chuck's Cellar: John Stewart, Nov. 1-2; Wheatstraw, Nov. 5-6, 8-9, 12-13; Heritage, Nov. 7; Glenn Yarbrough and the Limelighter Reunion '74, Nov. 11; James Lee Reeves, Nov. 14-16, 4926 El Camino Real, Los Altos, 964-0220.



'And mommy's over here' from an exhibit of Janet Fries's photographs at the Intersection, 756 Union St. through Nov. 10.

Lion's Share: Halloween goes on, costume ball with the Fairfax Street Choir and Rich Harris, Nov. 1; costume ball with The Tubes and self-proclaimed exercise in poor taste on film, "Pink Flamingos," Nov. 2 (no one under 18 admitted); yet another Halloween costume ball with prizes for best costumes, Nov. 3; Dufine and Smith, Martin and Shaw, Nov. 6; Caesar Peter's Group and Crackin' Nov. 7; Rescue, North Beach snake dancer Frenchy Renee and Matthew the Magician, Nov. 13; Crystal Pistol with Victoria and

Pamela Pollard as Melba Rounds, Nov. 14, Fat Tuesday each Tues., 6 bands, no cover, 60 Red Hill Ave., San Anselmo, 454-9856.

MacArthur's: Snack, Nov. 1-2; Eli, Nov. 7-9; Raw Soul, Nov. 14-16, Audition nights, Wed., 218 Sir Francis Drake, San Anselmo, 453-8600.

Sleeping Lady Cafe: Billy Faier & Estrella, Nov. 1; Breeze, Nov. 2; John Allair & Steve Mitchell, Nov. 3; Happy Valley String Band & Laura Allen, Nov. 7; Richie Harris, Nov. 8; Paul Pena & Friends, Nov.

9; Don & Pilar, Nov. 10; Auditions every Wed., 58 Bolinas Rd., Fairfax, 456-2044.

The Woods: Soundhole, Nov. 3-4; Clover, Nov. 5-6; Shadowfax, Nov. 10-11; Mitch Woods and the Hot Mama, Nov. 12; Yazoo, Nov. 13; Ana Rizzo and the A Train, Nov. 17, 1625 Sir Francis Drake Blvd., Fairfax, 453-8247.

MOVIES

Avenue Photoplay: "What Price Glory?" and Laurel and Hardy in "Another Fine Mess," led off by rousing songs from WWI on the Wurlitzer, Nov. 1; "The Crazy Ray" and "Things to Come," Nov. 8; "Love" and "Saratoga," Nov. 15; 2650 San Bruno Ave., 468-2636, mighty Wurlitzer organ concert 8 pm, films 8:30, \$2.

CAL Films: "Children of Paradise," Nov. 5, 8 pm; "Love and Anarchy," Nov. 12, 7 and 9:30 pm, both at Wheeler Aud. Marx Bros. series at 155 Dwinelle Hall, "Coconuts" and W.C. Fields in "The Golf Specialist," Nov. 7; "Monkey Business" with Fields's "The Dentist," Nov. 14, both dates 7 and 9:30 pm, 642-2561, \$1.25.

Canyon Cinema: Two-man show of Bob Nelson and Mike Henderson, including "Worldly Women," "Plastic Haircut" and "Mother's Day," Nov. 7; James Broughton presents five of his own films including "Testament," his newest, Nov. 14; 8:30 pm, SF Art Institute, 800 Chestnut, 332-1514, \$1.50/\$1 members.

Cinematheque: Films of Jean Renoir: "Woman on the Beach" and "Diary of a Chambermaid," Nov. 4; "The Golden Coach," Nov. 11, 7:30 pm, McKenna



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Theatre, School of Creative Arts, SF State, 1800 Holloway, 469-1629, \$1.

Center for Folk Art and Contemporary Crafts Benefit: "In the Land of the War Canoes," Kwakiutl Indian life on the Northwest coast, filmed in 1914, Nov. 8, 8 pm, Lawrence Hall of Science, Berk.; Nov. 9, 7:30 and 9:30 pm, Newman Hall, 2700 Dwight Way, Berk.; Nov. 16, 8 pm, Olney Hall, College of Marin, Kentfield, info 775-7609, \$2/\$1.50 students.

College of Alameda: "Man of Aran" and "The Koumiko Mystery," Nov. 5; Satyajit Ray's "Two Daughters," Nov. 12, 7:30 pm, Bldg. F, 555 Atlantic Ave., Alameda, free.

College of Marin: Marilyn Monroe/James Dean, "Rebel Without a Cause," Nov. 5; "Some Like It Hot," Nov. 12; "East of Eden," Nov. 19; "The Misfits," Nov. 26, \$2/\$6 series, Charlie Chaplin in "City Lights," Nov. 1; "The Great Dictator," Nov. 8; "Modern Times," Nov. 15; \$2, all films 8 pm, Olney Hall, College of Marin, Kentfield, 454-0877.

Dominican College: "Gertrud," Nov. 6, 7:30 pm, Angelico Hall on the campus, San Rafael, 457-4440, \$1.

Gateway: "Little Caesar" and "Public Enemy," through Nov. 5; "Jezebel" and "Captain Blood," Nov. 6-12; "Casablanca" and "Passage to Marseille," Nov. 13-19, 215 Jackson/Battery, 421-3353, \$2.50/\$2 with discount card (\$1, good for one year).

Intersection: Bogart featured in "Dead End," 8:30 pm, and "Tokyo Joe," 7 and 10 pm, Nov. 3, \$1 donation; live show with "Freaky" Ralph, Eugene Eno, Jeff Ross and Puddles and Pooloka in "Home from the War," 8:45, plus animation and early TV marathon including Elvis on Ed Sullivan, Popeye, Betty Boop and Disney favorites, 7 pm, animation again at 10:20 pm, \$1.25 donation; two with Dietrich, "The Blue Angel," 8:30 and "Rancho Notorius," 7 and 10:30 pm, plus four Betty Boops and Marilyn Monroe newsreel, 6:30 and 10 pm, \$1 donation, 756 Union, 397-6061.

Kokusai: "Time Within Memory" and "The Little Adventurer," through Nov. 5; "Tora-san's Shattered Romance" and "Shinano River," Nov. 6-12; "Zatoichi on the Road" and "Woman Gambler's Trap," Nov. 13-19, 1700 Post, 563-1400, \$3.

Liberation School: "The Last Laugh," Nov. 2; "Cuba: Battle of 10,000,000," Nov. 9; "Black Girl," Nov. 16, all 7:30 and 9:30 pm, 2323 Market, 863-1945, \$1 donation.

Masters of the Modern Film: two

by Kurosawa, "The Bad Sleep Well," Nov. 7, and "High and Low," Nov. 14, 10:30 pm, Laney College Forum, 10th/Fallon, Oakl., 834-5740, free.

Merritt College: "The Goat's Horn" and "The Cow," Nov. 7; "The Human Condition," parts 1 and 2 of Kobayashi's trilogy, Nov. 14, Student Center, Bldg. R, 12500 College Dr., Oakl., free.

Midnight Movies: The all-time great underground movies, including "Un Chien Andalou" by Luis Bunuel and Salvador Dali, and "The Bed" by James Broughton, plus Betty Boop's "Halloween Party," Nov. 2; "The White House Films," "Lonely at the Top" and Betty Boop, Nov. 9; eight hot shorts featuring Marilyn Monroe, Jayne Mansfield, Mae West, Alice Cooper and Betty Boop, Nov. 16, midnight, Presidio Theatre, 2340 Chestnut, 921-2931, \$1.75.

Oakland Museum: Whodunnit? "Lady of Burlesque" and "Two Tars," Nov. 8, 8 pm, and Nov. 9, 2:30 pm, Oakland Museum Theatre, 10th/Fallon, Oakl., \$1.50/\$1 members.

Pacific Film Archive: "Let the Good Times Roll," Nov. 1, 7:30 and 9:30 pm; "The Wild Party," Nov. 2-3, 4:30 pm; "The Other Side of the Underneath," Nov. 2, 7:30 and 9:45; two Japanese rediscoveries, Nov. 3, "Page of Madness," 7:30 and 10:45 pm, and "There Was a Father," 9 pm; two films by Thomas Ince, Nov. 4, "The Last of the Line," and "The Coward," 7:30 pm, also Nov. 4, Willie Forst's "Maskerade," 9:30; "The Manchurian Candidate," Nov. 5, 7:30 and 9:45 pm; "Amphitryon," rare German musical of the Thirties, Nov. 6, 7:30 pm; two films by Thomas Ince, Nov. 6, "The Deserter" and "The Italian," 9:30 pm; in Wheeler Aud., Aud. Jan Lenica in person with program including "Monsieur Tete," "Adam 2," "Rhinoceros" and "A," Nov. 6, 7:30 and 9:30 pm; Dziga Vertov Symposium with two of his films, Nov. 7, 2-5 pm; Japanese films of the Fifties and Sixties, Nov. 7, "A Cat, Two Women and One Man," 7:30 and "No Patients Today," 9:30 pm; "Traffic" and "Mammals," Nov. 11, 7:30 and 9:30 pm; Dziga Vertov Symposium, Nov. 12, "The River," 7, 8:45 and 10:30 pm; Japanese films of the Fifties and Sixties, Nov. 9, "Snow Country," 4 and 8:20 pm and "Floating Clouds," 6:10 and 10:30 pm; Cinema of Contemplation, Nov. 10, "Le Samurai," 4:30 and 8:25 pm, and "Le Feu Follet," 6:35 and 10:20; "Kino Eye," 7:30, and "A Sixth of the World," 9:30 pm; in Wheeler Aud., William Burroughs in person presents shorts including "Towers Open Fire," "Cut-ups," and "Bill and Tony," Nov. 13, 7:30 and 9:30 pm; Films

'Attica', chronicling our vice president designate's odd liberalism



Film clips from "Attica," a documentary of the prison rebellion and subsequent massacre, now showing at the Richelieu, Geary/Van Ness.

of Rudy Burkhardt Nov. 13, including "Pursuit of Happiness" and "Under the Brooklyn Bridge," plus "Where Did Our Love Go?" and "The Bad and the Beautiful" by Warren Sonbert, 7:30 and 9:30 pm; Japanese films of the Fifties and Sixties, Nov. 14, "The Hoodlum Soldier," 7 and 10:30 pm, and "The Red Angel," 8:50 pm; "The Chase" and "Looking for Mushrooms," Nov. 15, 7 and 9:30 pm; Japanese films of the Fifties and Sixties, Nov. 16, "The Insect Woman," 4:30 and 8:25 pm, and "The Affair," 6:40 and 10:30 pm; Cinema of Contemplation, Nov. 17, "The Idiot," 4:15 and 9 pm, and "Utamaro and His Five Women," 2:30 and 7:15 pm, University Art Museum Theatre (unless otherwise noted), 2625 Durant, Berk., 642-1412, single films, \$1.50/\$1 UC student, PFA members/75¢ before 6 pm/50¢ each additional film.

Richelieu: "Attica," documentary about the incident that is just one reason not to confirm Rocky, through Nov. 5, Geary/Van Ness, 885-9888.

SF Public Library: Eureka Valley Branch: "Calcutta," Nov. 12, 7 pm, Excelsior Branch: "Flying Down to Rio," Nov. 13, 1:30 and 7 pm, Lurie Rm., Main Library: "Americans on Everest," Nov. 5, noon; "Bolero" and "Bismillah Khan," Nov. 12, noon, Ortega Branch: "Parrish Blue" and "Maurits Escher: Painter of Fantasies," Nov. 6, 7:30 pm, Portola Branch: "The Informer," Nov. 2, 1:30 pm; "Blood and Sand," Nov. 16, 1:30 pm. All free.

San Mateo County Library: "Lost Horizon," Nov. 8, 7 pm; "The 39 Steps," Nov. 15, 7:30 pm, Millbrae Branch, 631 Magnolia Ave., Millbrae, free.

Stage Door: "Scenes from a Marriage," Bergman's latest, straight from the SF Film Festival, Geary/Mason, 986-4767, \$3.

SUPERB: "The Devil in Miss Jones," and "Easy Living," 9 pm Nov. 1; "Such a Gorgeous Kid Like Me," 9 pm, and "Bed and Board," 7 and 11 pm, Nov. 2; "The 8th International Tournee of Animation," 7 and 9 pm, 9 am workshops and lectures, Nov. 9; "It Happened One Night," 7 pm, and "Midnight," 9 pm, Nov. 15; "West World," 7 and 10:30 pm, and "The Hellstrom Chronicle," 8:45, Nov. 16, Fri. films at 155 Dwinnelle Hall, \$2/\$1.50 UC students, Sat. at Wheeler Aud. \$2.50/\$2 UC students, 642-7477.

United Prisoners' Union Film Series: "All the King's Men," 8 pm, Nov. 8, Newman Hall, 2700 Dwight Way, Berk., and Nov. 9, Bethany Church, 1268 Sanchez, \$2. ■

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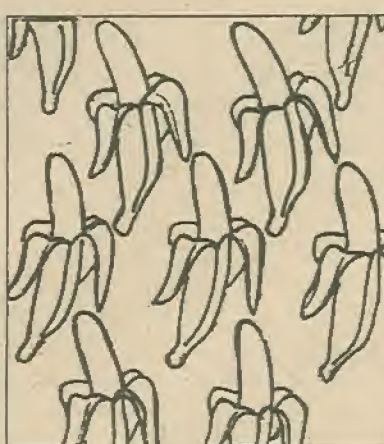
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Do you have a position open for a skilled man or woman? Call Jacks & Jills of All Trades and let's see if we can help you out. Preferential treatment to non-establishment employers 648-1984—No fee to you.

HAWK the Bay Guardian in the streets of SF two evenings/afternoons a week. Call Deborah, 861-9600, Mon., Wed., Fri.

Young woman needs work: typing, housework, odd jobs, painting, gardening, laundry, errands. Phyllis, 647-0904.

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Let our computer introduce you to lots of prospective dates from different walks of life. We're Phase 2—the dating service for people who don't need a dating service. Our unique matching procedure and low \$20 fee have made us one of the nation's largest.

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How many new people have you dated in the past six months?

For \$20, our computer will introduce you to a wide variety of people. Perhaps one will be Mr. (or Ms.) Right.

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Books bought! Libraries & estates purchased. Cookbooks, motor manuals, 1st editions. Call anytime 549-0240/849-1061.

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'66 VW Camper; rebuilt 1600 engine (approx. 8,000 miles) mechanically sound; excellent camper interior, funky body. \$900/best offer. 841-5979.

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For sale: LONDON TAXI (Austin). New engine, tires, brakes, clutch, paint. 25 mpg. \$200 or offer. 556-5364 days, 771-4999 eves. Ask for Mr. Friese.

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Specialist garage offers precision mechanical repair. Tune-ups, maintenance, to complete overhauls of all components. Prices are fair—Call and find out. 527-2975.

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110 acres, walk in one mile. \$78,500 or \$28,500 for 1/3. 325-7738.

8 unit apartment house—Oakland near Lake. \$79,500. Owner carry some paper. Solid rental area, sound depreciation base.

DAVID DEVINE
986-5521

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28 unit lot, Concord, Near BART. \$49,240.

DAVID DEVINE
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Return to the land or have place where you can if the economy falls apart. Join our Farm Cooperative for \$5,000 (\$1,000 down) and farm your own two acres. Start your farm and enjoy our beautiful retreat lake. Only 1 hour from SF. Rt. 1, Box 5, Byron CA 94512. 634-1200.

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2 1/2 hours north of SF is a co-op of dropped out professionals who own 5-20 acres each of a spectacular levitated ranch. Best 5s and 10s now available for as little as \$100/month. Owner 841-6500.

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Sublet five room furnished, cozy Victorian flat on Nob Hill. Dec. 1 to April 1, 75. To employed, responsible single or couple. Extras, references. Rent \$225. Jim 474-7055.

RENTALS

Carport, \$13. Locked, secure. Small car only. Richland nr. Mission. Call 285-6722.

RENTALS WANTED

Responsible tenants seek 5-6 room SF flat with separate, preferably upstairs room for study. In quiet area. Suitable for raising children, 8-11. Abt. \$250. 552-0690.

Professional licensed masseuse needs space. Prefer Richmond District. Commercially zoned flat would be ideal! 221-2683.

Responsible professional couple, excellent references, seek cottage/flat with yard. To \$225. Call 598-8030, 536-9236.

Planning a winter trip? A Guardian staff member's parents will be visiting SF for the holidays and want to sublet a small 2 bedroom place from early Jan. to mid March. Will care for your plants and forward your mail. 564-9264 evenings or weekend.

Zen Master from Korea, Ven. Dr. Seo needs house or flat for zendo. Call 626-2917 (Ed).

Group of scientists, safe experimentation, poverty budget, need space approximately 35x65x20' high. City College area. \$100-125/month. 924-1385.

Graphic designer and potter desire large flat or cottage with light and garden. We are professional self-supporting people who can afford up to \$300 per month. Michael 668-4672.

Carpenter seeks to rent cottage in SF or Berkeley. Willing to renovate. Jim Takas, 648-1984, leave message.

SHARE RENTALS

Free room and board, large 5 room apt. in own building to a neat, trim, cultured woman, non-smoker to 36 years old under 5'5", who loves plants and pets, wine and good food. Write Guardian Box 800.

Every Sunday through December 15, 238 San Jose, San Francisco. Do-it-yourself rap. Purpose: Creating one (or more) shared-living groups. For more info: days, Joe 922-7181; evenings, Rudy 673-2670, ext. 414; weekends, Jaclin 346-5054.

Sunny restored flat, Dolores/29th, needs female housemate. Own room. Message: Judy, 647-5310 evenings only.

25% cash refund on occupancy of six months or more. Working girls to share large home. References. AM call 535-0346, evenings, call 532-2067.

Mellow feminist to share Richmond District flat w/2, 25-30. Backyard, sunshine. \$80 + utilities. 751-6531.

Libra male seeking female roommate to share apt. Own furnished bedroom. \$85 + utilities. Call 928-7036. Keep trying.

\$58.33 a month (first and last required). Share utilities. Share 3 bedroom flat between 11th/South Van Ness/Mission/Howard area. 556-3234.

\$85 including utilities. Share sunny Bernal Heights flat with 2 females. Furnished or unfurnished bedroom for employed male/female. No pets-good transportation. 285-1583.

We need 2 people to share our furnished San Francisco flat. Own rooms. Call evenings, 921-4013.

Gay-Potrero Hill flat. Aries blond hair, seeks mellow-considerate gay dude over 25. \$100 plus 1/2 utilities. Steve 285-6667.

Sharing my home with a mellow woman (not into any heavy trips) is a fantasy I've had for a few months now. I'm male, 32, Libra, not particularly macho, and have a warm apt. in Noe Valley with small extra bedroom to rent out. The place is furnished except for the room to be rented. Am not interested in a transient situation or someone into a 9-5 gig cause I'm not! Pets okay. Michael. 826-6884.

Furnished room: kitchen privileges: Laguna Street (near GREEN EARTH CAFE; call 431-8791 (after 7 pm).

Wanted: Fourth person to share large outer Mission house. Yd., work-space. Prefer steadily employed responsible, 28-35. 239-9227.

Builders Co-op. Exchange renovation labor for room in Panhandle flat. Paul 346-8524.

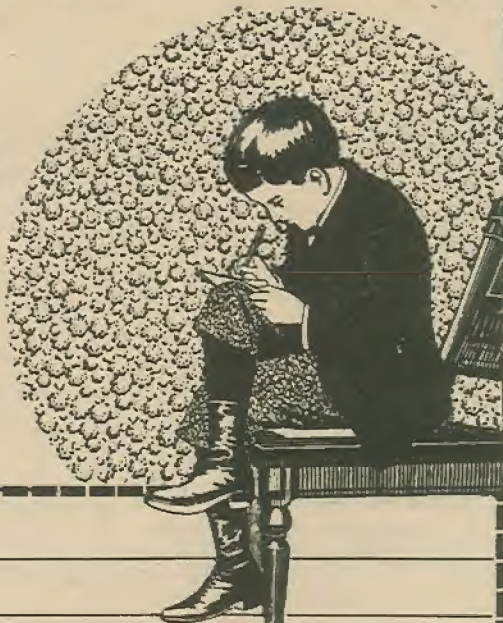
3 feminists want one woman to share house-fireplace, backyard. Professionals or grad students, mid to late 20's preferred. \$85/month. 665-8852.

Couple with one child, seek friends to live and share with. Prefer other children and Berkeley area. Frank or Donna, 235-0721.

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Box numbers available at \$5 per insertion extra. The Guardian will forward your mail 30 days only after your ad first appears. 7 pt. Cap. headlines are 15¢ per word and 11 pt. cap. headlines are \$1/line.

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Mellow, unusual. Non-macho male seeks to share his quiet furnished flat with a very special type woman. Pref. Over 25. Require a woman NOT into a 9-5 work gig & who has little or no baggage. Rent is \$75 plus 1/3 util. & deposit. Located on 24th St. Nr. Castro—Backyard, huge kitchen, pets OK. Call Michael at 826-6584 late afternoon or evening.

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Recovery from alcoholism often requires job training. The Harbor Light Center has classes in TV/radio Repair and Printing. Call 864-7000 for details.

Professional writer, 7 years business experience will edit, write your newsletters, press releases, etc. Hourly or set fee. Call Mr. Brett 567-4366, anytime.

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Japanese futan (folding bed) \$48.95. Up to 50% off on foam furniture. Removable/washable covers. Also 4" double mattress, \$25.95. Shredded foam ***49¢ a pound.

THE FRIENDLY FOAM SHOP
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Double bed mattress on sale, \$25.95. All sizes in stock. Also furniture, cushions, bolsters, shredded foam.

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Custom cutting free!

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SPECIAL NOTICES

Socialist Party Discussion: Robert Heilbroner's "AN INQUIRY INTO THE HUMAN PROSPECT." Sunday, November 3rd, 2 pm, Siltanen's Apt. 17, 106 Sanchez, SF.

If the city won't do for you any more, but you still seek community, join the 100 households who are creating a humane, eco-sensitive, car-free town in forested hills of Oregon. Write to: THE COMMUNITY ASSOCIATION, 704-A Whiteacre Ave., Cottage Grove, Oregon 94724.

DAYTIME VOLUNTEERS NEEDED AT THE EXPLORATORIUM, San Francisco's museum of perception in art and science, to work with children and at Information Desk. For information call 563-7337.

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Seek utility tool boxes and/or camper shell to fit 8 ft bed dodge p/u Michael 684-1984/826-6584.

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PHOTOGRAPHER

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Other samples of my work appear regularly in the Guardian.

668-1750

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THE Guardian Flea Market



By Merrill Shindler

FLEA BITES

Rent a clown troupe for your next wedding, supermarket opening, wake or IRS audit. The Clownettes, those banana-festooned moppets who, under the benighted tutelage of Anna Banana who brought down the house at the Columbus Day Parade, can be had at highly negotiable bargain rates. For info call Jay Jive at 653-2001 or Ace Deuce Moose at 654-7223. . . . Our man in the pubs reports Anchor Porter is available on draft at Gulliver's, Columbus/Grant, 60¢; Savoy Tivoli, 1438 Grant, 60¢; Old Spaghetti Factory, Grant/Green, 50¢; and the Cheshire Cat, 1832 Euclid, Berk., 60¢. . . . Bluegrass pickers and strummers have a haven in the Marina at 3241 Scott, between Chestnut and Lombard. On the first floor is Fifth String Music, the compleat country music

shop, with a fine selection of country recordings and instruction books and the specialty of the house—lida banjos, virtually at cost for \$75. The banjos are sold inexpensively as an incentive to enroll in the San Francisco School of Folk Music on the second floor. Richard Keldsen and Larry Duckett, who run the school (and the store), prefer classroom to individual lessons because their emphasis is on "making music with other people." Thus the first half of the class deals with theory and technique and the second half with meeting and playing along with fellow students. Classes are held in eight-week sessions, \$4 per lesson, offered in various levels of guitar, banjo, mandolin and fiddle, with occasional workshops in dulcimer, auto-harp and special topics such as dulcimer building and instrument repair. Call 921-8282.

Salami

San Francisco's streets and neighborhoods weave and bend, melding cultures into the most bizarre amalgams. Take the corner of Mason and Union, for example. Not far enough out of Cow Hollow to escape the ethereal grasp of Union Street, close enough to North Beach to still be filled with Italian gusto, you have a synthesis, a bit of each blended into . . . La Contadina.

La Contadina is a sandwich shop, and a very good one too. The ambience reeks of Union Street—ferns growing out of old grocery scales, decidedly sultry waitresses, much eye contact between lunchers. But . . . subtle nuances intrude. The juke box, for instance, would do the New Pisa or Caffè Trieste proud, filling the dining room with incomprehensible but atmospheric arias from Napoli and Milano.

And, of course, there's the food: an array of sandwiches in wicker baskets with doilies, served on absolutely delicious focaccia bread. Focaccia is a medieval Italian creation, actually a sort of pizza bread, thick and porous and redolent of tomato and scallions.

La Contadina offers a choice of sandwich fillings which, unlike most North Beach restaurants, do much to please both vegetarians and carnivores. For veggies, there's the house spec-

ial (\$1.75), green chiles and Monterey jack with lettuce, tomato, herbs, oil and vinegar; or the pepperella sandwich (\$2), sweet marinated red pepper with onion and mozzarella cheese.

On the meat side of the menu is the New Yorker sandwich (\$2), filled with coppa, provolone, lettuce, tomato, herbs, oil and vinegar, a real hit on Mulberry Street in New York's Little Italy. Sandwiches are also available in a choice of mortadella, salami, ham, tuna or cheese for \$1.50, and prosciutto or coppa for \$1.75. All sandwiches are on focaccia bread and are served with pepperoncini and Greek olives.

Beer and wine are served to quench palates inflamed by pepperoncini, 65¢ for domestic brew, 95¢ for a fine selection of imports including Dinkelacker Malt, Harp Lager, Guinness Stout, San Miguel and Heineken, all in bottles.

And, blessedly, for dessert there's cheesecake baked in individual crocks, lemon, berry or cappuccino flavored, 75¢. 1800 Mason, Tues.-Sat. 9 am-9 pm.

& Soul

"Get on down home" says the menu at Vic & Betty's "Soul" Bar-B-Que, and Vic and Betty Branch sure ain't shuckin' jivin'. The Bay Area is saturated with bar-b-que joints; there's even a fowl rumor afoot that Colonel Sanders is test-marketing ribs back East. He'll have to

be pretty good even to approach the good-times feeling of Vic & Betty's.

Besides serving the basic stand-bys—ribs, beef, hot links, rib on the short end, whole and half chickens, served with a side of potato salad, spaghetti or beans (super pea beans in sauce!)—you can get—if you're lucky, since they run out real early—New Orleans oyster loaf (\$4.50) or Louisiana deep-fried catfish (\$4.50), house specialties that look to be unique in the Bay Area.

Bar-b-que leans toward the expensive side. An order of ribs or hot links runs \$3.75, and combos go from \$4.50 for rib-link or beef-link up to the top-of-the-line three-way combo rib-beef-link for \$6.50 (which would feed two with ease). A single order of Terry's "Right On" chicken including "Vicki" fries, roll, honey and pickle is \$2.75, with eight pieces for \$5.55 and 12 pieces for \$6.50. Still, considering the size of the orders and the good things done to your taste buds, the price isn't that exorbitant.

Peach cobbler (large 70¢, small 35¢) and "Texas" sweet potato pie (65¢) go far to ease the super hot bar-b-que sauce. All food is to go, with delivery service on a minimum order of \$4. 2598 San Bruno Ave., just down from the Avenue Photoplay Theatre, 468-0554. Open Tues.-Thurs. noon-midnight, Fri. noon-3 am, Sat. 3 pm-3 am, Sun. 4 pm-midnight, closed Mon.

Brazen Beds

Filling a waterbed in a refurbished Victorian is like eating cherries with milk—some say you'll survive, others insist it's fatal. If you've just finished putting the gingerbread back on an Italianate or Stick-East-lake mansion, you may be getting a hankering for a bed that conforms to the exterior. Brass Beds of San Francisco, 418 Hayes, is the place to go.

Daniel and Penelope Denenberg have been in business in SF for 4½ years selling brass beds and advising in the repair and restoration of these Victorian dinosaurs. Brass beds were produced mostly between 1880 and 1920, with their peak in about 1910. Their purpose was partly decorative and partly hygienic—bed bugs couldn't live in the brass fittings in the same way that they infested wooden frames.

Most of the beds sold by the Denenbergs are unfinished and fairly prohibitively priced. A double with some cracks goes for \$250; in slightly better shape it goes for \$275. This price includes a kit with restoring polish and some "secrets." If you have a brass bed they'll enlarge it; the cost is \$200 to stretch a double to queen-size, \$300 to king-size.

Brass Beds also carries new beds: for the head alone, \$279.95 for a double, \$289.95 for queen, \$299.95 for king; for head and foot, \$529.95 for a double, \$549.95 for queen, \$569.95 for king.

Expensive? Sure, but then nothing creaks during the night like a brass bed.

COLLECTOR OF IMAGE

Within hours after Louis Daguerre announced his photographic process in Paris on Aug. 19, 1839, opticians' shops were jammed with customers demanding picture-taking equipment. Within 10 years the French mania had blossomed to the extent that 100,000 Parisians were having themselves daguerreotypes each year, leading the poet Charles Baudelaire to complain of "our squalid society that rushed, Narcissus to a man, to gaze at its trivial image on a scrap of metal."

Alex Primeau of the Daguerrean Gallery, 3386 18th St., calls the trivial images "windows" into the 19th century. Surrounded by coleus cuttings and turn-of-the-century view cameras is a beautiful and fascinating collection of Civil War generals, collodion plates of Niagara Falls and tintypes of babies, including one whimsically posed in a papier-mache egg.

If Daguerre invented the daguerreotype, then Fox Talbot invented the photograph. Talbot devised the calotype, a negative-positive process which created a permanent image on paper instead of on copper plates. The calotype was not as precise as the daguerreotype, but its impressionistic softness had an appeal, as if, in Talbot's words, "Nature had drawn a picture of Herself."

At the Thackrey & Robertson Gallery, 2266 Union, an exhibit of calotypes complements the ambrotypes and tintypes of the Daguerrean Gallery. There's a certain magic about

the works of these "Early Masters of Photography," as the show is called, a certain softness which gives an almost saintly glow to the subjects. Most notable are Hill and Adamson's "Newhaven fishwife," a peaceful, luminous portrait of a Scottish fisherwoman; and Julia Margaret Cameron's portrait of Julia Duckworth, mother of Virginia Woolf and known as "La Santa Julia."

The major achievement of these masters was their portraiture: they made the camera capture such unexpected and fleeting moments as a breeze ruffling the hair of a stern and unyielding clergyman or a baby wriggling in her mother's arms, achieving an informality and depth of character as well as a feeling for place and time.



Calotype by Oscar Gustave Rejlander (1865).



OFFAL SCOFF

"The ancient Chinese gathered thousands of duck tongues for a single meal and the tongues of larks were a favorite of the Elizabethans. For centuries the Scots have made their haggis from the innards of deer (or sheep) mixed with onions, suet and oatmeal. Tripe à la mode de Caen and countless variations of sweetbreads are classics of French cuisine. Even our own pioneers, crossing the continent, spread their bread with the rich, buttery marrow of buffalo and served up the entrails in a hearty son-of-a-bitch stew."

To modern urban cliff-dwellers there exists almost no connection between animals and the meat found neatly cellophanned on supermarket shelves. I grew up in the Bronx, but, because of certain family eccentricities, came to know chickens intimately as . . . chickens. Every Thursday my mother would drag me to the dun-colored warehouse district of the southeast Bronx to a live meat market where we would choose a pullet or fryer, have it ritually slaughtered by a *shochet* (slaughterer), then return home with the barely plucked carcass.

Buying chicken on the wing gave me a chance to eat parts that never appear in those little plastic bags tucked neatly into frozen chickens. Like cocks-

comb, that sliver of flesh that crowns a chicken's head and tastes—well—good. Or eggs, found unshelled within a spring chicken, a real prize fought over by my sister and me. Eating the odd ends of a chicken eventually led me to a fascination with what the French call *des abats*, the English offal and the Americans, prosaic as ever, variety meats.

"Innards and Other Variety Meats," whence comes the introductory quote, is a new cookbook by Jana Allen and Margaret Gin (published by SF's 101 Productions) about the alternatives to "beef and butter." Hearts, tails, tongue, brains, liver, feet, etc., the book proclaims, have all been eaten throughout history by both kings and peasants.

Coauthors Allen and Gin run the gamut of offal recipes from classics like Tripe à la mode de Caen and Drisheen (a sheep or pig's blood pudding from County Cork) to some exotic creations of their own—pigs' ears salad flavored with star anise, fresh ginger root and mango chutney; and a marvelous sounding recipe for sheep's trotters with lemon sauce.

Why eat innards? "Innards are becoming a staple in our quest for survival. Not only are they readily available, reasonably priced and highly nutritious their uses are boundless."